МІНІСТЕРСТВО КУЛЬТУРИ УКРАЇНИ



Кафедра міжкультурної комунікації в креативних індустріях

Методичні рекомендації
до практичних занять і самостійної роботи
з навчальної дисципліни
«Іноземна мова в науковій діяльності»
для здобувачів
третього (освітньо-наукового) рівня вищої освіти доктор філософії

Харків – 2026

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Рекомендовано до друку Методичною радою Харківської державної академії дизайну і мистецтв
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Рецензенти:
Борисов В.А. – кандидат філологічних наук, доцент, перший проректор Харківського національного університету імені Г.С. Сковороди
Сазонова Я.Ю. – доктор філологічних наук, професор, завідувач кафедри загального мовознавства і романо-германської філології Харківського національного університету імені Г.С. Сковороди

Єрмакова Т.С., Петухова О.І.
Методичні рекомендації до практичних занять і самостійної роботи з навчальної дисципліни «Іноземна мова в науковій діяльності» для здобувачів третього (освітньо-наукового) рівня вищої освіти доктор філософії. Харків: ХДАДМ, 2026. 80 с.

Методичні рекомендації розроблено відповідно до робочої програми дисципліни «Іноземна мова в науковій діяльності» спеціальностей: В1 Аудіовізуальне мистецтво та медіавиробництво; В2 Дизайн; В4 Образотворче мистецтво та реставрація освітньо-наукових програм «Аудіовізуальне мистецтво та медіавиробництво»; «Дизайн»; «Образотворче мистецтво та реставрація» та спрямовано на формування академічної іншомовної комунікативної компетентності здобувачів третього рівня вищої освіти. Зміст матеріалів орієнтований на розвиток навичок наукової комунікації, критичного читання та аналізу академічних текстів, а також використання лексико-граматичних засобів у науковому мовленні. Методичні рекомендації передбачають виконання практичних і аналітичних завдань, спрямованих на формування термінологічної компетентності та вміння працювати з науковими джерелами. Реалізація запропонованого підходу забезпечує підготовку здобувачів до ефективної інтеграції у міжнародне академічне середовище. Методичні рекомендації затверджено на засіданні кафедри міжкультурної комунікації в креативних індустріях 26 січня 2026 р. протокол № 12.

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ВСТУП

Методичні рекомендації розроблено відповідно до робочої програми навчальної дисципліни «Іноземна мова в науковій діяльності» для здобувачів третього (освітньо-наукового) рівня вищої освіти (PhD) у галузі знань В2 «Культура, мистецтво та гуманітарні науки» та спрямовано на формування академічної іншомовної комунікативної компетентності, необхідної для ефективного здійснення наукової діяльності.

Актуальність дисципліни визначається зростаючими вимогами до наукової комунікації іноземною мовою, необхідністю підготовки публікацій у міжнародних виданнях, участі у наукових дискусіях та інтеграції у світовий академічний простір. У цьому контексті особливого значення набувають навички критичного читання, аналізу структури наукових текстів, використання академічної лексики та граматичних конструкцій, а також здатність до письмового й усного представлення результатів дослідження.

Дисципліна є обов'язковою, має обсяг 5 кредитів ЄКТС (150 годин) і реалізується протягом двох семестрів. Структура курсу передбачає 2 модулі, що охоплюють 14 годин лекцій, 76 годин практичних занять, 90 годин самостійної роботи та консультації. Контроль знань здійснюється у формі заліку (1 семестр) та іспиту (2 семестр).

Зміст навчальної дисципліни структуровано у два взаємопов'язані модулі. Перший модуль «Іноземна мова у науковому вимірі» спрямований на формування базових лексичних і граматичних навичок, необхідних для функціонування в академічному середовищі. У межах модуля розглядаються питання використання академічної лексики, колокацій, особливості граматичних структур наукового тексту, а також здійснюється структурний аналіз наукових і загальноакадемічних текстів та представлення фахової термінології.

Другий модуль «Формування академічної мовної компетенції» орієнтований на поглиблення мовних знань і розвиток практичних навичок академічного письма та комунікації. Зміст модуля охоплює питання лексичної точності, подолання типових мовних труднощів (полісемія, омонімія, «false friends»), підготовку анотацій і ключових слів, подання наукових рукописів, а також формування навичок усної наукової комунікації та презентації результатів дослідження.

Методичні рекомендації спрямовані на забезпечення поетапного засвоєння матеріалу дисципліни через поєднання теоретичних положень і практичних завдань. Значна увага приділяється роботі з автентичними текстами, розвитку навичок критичного мислення, аналізу та інтерпретації наукової інформації, а також формуванню індивідуального термінологічного апарату за темою дисертаційного дослідження.

У процесі навчання передбачено виконання комплексних завдань, зокрема укладання термінологічного словника, підготовку резюме на основі наукових джерел, презентацію власних наукових інтересів та участь у наукових дискусіях. Такий підхід забезпечує формування здатності до самостійної роботи з науковими матеріалами, їх узагальнення та представлення результатів у міжнародному академічному середовищі.

Запропоновані методичні рекомендації можуть використовуватися під час практичних занять і самостійної роботи здобувачів, забезпечуючи цілісне формування академічної мовної компетентності та підготовку до професійної наукової діяльності.

МОДУЛЬ І. ІНОЗЕМНА МОВА У НАУКОВОМУ ВИМІРІ / FOREIGN LANGUAGE IN THE SCIENTIFIC DIMENSION

Тема 1. Використання мови: сформованість лексичних та граматичних навичок з іноземної мови / Language use: development of lexical and grammatical skills in a foreign language.

PART 1. CULTURAL DIFFERENCES IN ACADEMIC WRITING

I. Recent studies show that academic writing varies across languages and cultural contexts, particularly in structure and argumentation styles. Most research compares English with other languages to support non-native authors in adapting to Anglo-American academic conventions. For instance, Joel Bloch and Lan Chi found that Chinese writers tend to use indirect criticism, whereas English writers express their positions more explicitly. Anna Mauranen observed that Finnish authors often place less emphasis on strict structural organization compared to Anglo-American standards. Research by Yakhontova indicates that Ukrainian authors generally avoid self-promotional or attention-grabbing elements in their papers. These differences reflect distinct academic traditions; no single writing style is inherently superior, as each represents its own cultural and rhetorical norms.

Below you will find a list of ten features characteristic of academic writing.

1. **Impersonal style of writing** (i.e., without using the personal pronouns "I" or "we") – Common and highly valued in academic writing. It creates an objective tone by focusing on data and argumentation rather than the author. Passive constructions or neutral expressions (e.g., *It was found that...*) are typical.
2. **Intensive use of logical connectors** (words like "therefore" or "however") – Very characteristic of English research papers. Connectors such as *however, therefore, moreover,* and *in contrast* ensure logical flow and explicit coherence, which is a hallmark of Anglo-American style.
3. **Heavy load of terminology and specialized jargon** – Present in most disciplines but varies by field. In science and technology, precision requires technical terms, while in humanities, excessive jargon can be discouraged if it obscures meaning.
4. **High degree of formal text structuring** (i.e., division of the text into sections and subsections with appropriate headings) – One of the most distinctive features. Clear division into sections (*Introduction, Methods, Results, Discussion*) helps readability and reflects the IMRaD format that dominates English-language research writing.
5. **Tendency to cite the most recent publications** – Essential for demonstrating awareness of the current state of research. This practice also situates the study within ongoing academic dialogue and justifies its relevance.
6. **Frequent reference to the text itself** (e.g., "This paper discusses ...") – Common but used moderately. Phrases like *This paper argues...* or *The*

next section presents... guide readers through the text structure and improve clarity.

7. **Use of long sentences with complicated grammar** – Found, but less favored today. Modern style guides recommend conciseness and clarity, although complex syntax is sometimes inevitable in theoretical or methodological discussions.

8. **Strong emphasis on generalizations and theoretical issues** – Typical of many Anglo-American papers, especially in conceptual or review works. However, there is usually a balance between theory and empirical data.

9. **Frequent use of footnotes and long remarks in parentheses** – Rare in Anglo-American scientific writing. Footnotes are more typical in humanities (e.g., history, philosophy). Most research articles prefer concise in-text citations.

10. **Tendency to follow a certain pattern of textual organization** (e.g., problem-solution) – Very typical. The IMRaD* or problem-solution structure ensures coherence and consistency, helping readers predict the logical flow of the paper.

* **IMRaD** is the standard structure used in most scientific and academic research papers. The acronym stands for:

I – Introduction: explains the background, identifies the research problem, and states the purpose or hypothesis of the study.

M – Methods: describes how the research was conducted – participants, materials, procedures, and data analysis.

R – Results: presents the findings of the study, usually supported by tables and figures, without interpretation.

D – Discussion: interprets the results, compares them with previous studies, discusses implications, limitations, and possible directions for future research.

(Adapted from Yakhontova T. V. English Academic Writing for Students and Researchers. 2nd ed. Lviv: PAIS; 2003. 220 p.)

Task 1. Match each feature (1–10) with its correct explanation or example.

Example / Description	Feature	Explanation
"It was found that the hypothesis was supported."	*Impersonal style*	*Avoids "I" or "we," focuses on objectivity.*
"However, the results differ from previous studies."		
Use of words like "photosynthesis," "morphology," "epistemology."		
Paper divided into "Introduction, Methods, Results, Discussion."		
References mainly from 2020–2025.		

“This paper discusses the implications of…”		
Long, multi-clause sentences.		
Focus on theory, concepts, and general principles.		
Use of detailed footnotes and remarks.		
Problem-solution or IMRaD pattern.		

Task 2. Identification Task (example answer)

Sample text:

The present study explores how digital technologies influence contemporary sculpture practices. It was found that the use of 3D printing allows artists to experiment with complex forms that were previously impossible to produce manually. Moreover, this technological shift contributes to a broader discussion about the relationship between materiality and creativity in modern art.

Identified features:

_____
_____
_____
_____

II. GENRES AND WRITING

Learning to write largely means learning how to work with genres, that is, understanding how complete texts are organized and structured. The term “genre,” originally derived from French, refers to a type or category. In modern academic contexts, a genre is viewed as a communicative event designed to achieve a specific purpose. For example, a birthday card functions to convey congratulations to its recipient. At the same time, a genre can be defined as a type of written or spoken text characterized by a set of recognizable and relatively stable features. Genres can also be understood as concrete textual expressions of discourse. Discourse, in turn, refers to patterns of language use shaped by social and institutional contexts, such as political, religious, or academic communication [Yakhontova T. V. English Academic Writing for Students and Researchers. 2nd ed. Lviv: PAIS; 2003. 220 p.].

Task 1. Match the names of the English academic genres in the left column with their corresponding definitions in the right column. Translate the genre names into Ukrainian. Are there any differences between the English and Ukrainian terminology? How would you translate the Ukrainian term “реферат”?

1. Summary 2. Abstract 3. Review 4. Thesis 5. Research paper 6. Grant proposal	1. to describe the most important facts in a piece of academic research 2. a structured academic work that presents original research findings, analysis, and discussion on a specific topic, usually published in a scholarly journal or conference proceedings. 3. a formal document that outlines a research project or academic initiative and is submitted to request financial support from a funding organization. 4. existing as an idea, feeling, or quality, not as a material object 5. a short, clear description that gives the main facts or ideas about something 6. a long piece of writing on a particular subject, especially one that is done for a higher college or university degree

III. ENGLISH ACADEMIC STYLE AND LANGUAGE FORMAL STYLE

English academic writing is characterized by a formal style. It generally avoids conversational language and relies on precise academic vocabulary. For nonnative speakers, the ability to use formal academic language effectively is essential for understanding and following the standards of English academic communication.

Task 1. Compare four pairs of sentences. It will not be difficult for you to decide which are written in formal style and which in informal one. What features of formality or informality can you find in the sentences?

Thanks a lot for the invitation, but I'm afraid I can't come.	1. Thank you very much for your kind invitation. I regret it will not be possible for me to come.
I really can't comment on the findings of this paper.	2. I am not currently in a position to provide any comments on the findings of this paper.
Will you write me back as soon as possible? I am waiting for your reply.	3. I would greatly appreciate hearing from you at your earliest convenience.
If you need any further details, please let me know. With best wishes, Alex.	4. I should be pleased to provide any further details you request. Sincerely yours, Alex Brown.

Formal academic English will normally avoid:

1. Contractions.

The research *won't* be continued until appropriate funding is secured.	The research *will not* be continued until appropriate funding is secured.

2. Interjections and hesitation fillers (i.e., *um, well, you know*; etc.).

Well, we will now examine how color symbolism influenced Van Gogh's emotional expression in his late paintings.	We will now examine how color symbolism influenced Van Gogh's emotional expression in his late paintings.

3. Addressing the reader directly.

You can see the data in Table 3.	The data can be seen in Table 3.

4. Phrasal verbs (although not always).

Researchers have *found out* that many mental illnesses are based on molecular defects.	Researchers have *discovered* that many mental illnesses are based on molecular defects.

5. Direct questions (although not always).

What can be done to preserve traditional Ukrainian folk art in the modern digital era?	It is necessary to consider what measures can be taken to preserve traditional Ukrainian folk art in the modern digital era.

6. Adverbs in initial or final positions (the middle position is preferable).

Less formal (adverb in initial or final position):	**More formal (adverb in middle position):**
Then we will analyze how Renaissance artists represented human anatomy. *This study explores symbolism in surrealist paintings extensively.*	*We will then analyze how Renaissance artists represented human anatomy.* *This study extensively explores symbolism in surrealist paintings.*
This work relies on previous research *heavily.*	This work *heavily* relies on previous research.

7. Inappropriate negative forms.

not . . . any	no
The investigation *didn't* yield *any* new results.	The investigation yielded *no* new results.

not ... many	few

The book *doesn't* raise *many* important issues.	The book raises *few* important issues.

not ... much	little
The government *won't* do *much* to support universities in the near future.	The government will do *little* to support universities in the near future.

8. Short forms of the words or slang.

This booklet describes the requirements and content of the university graduation *exams.*	This booklet describes the requirements and content of the university graduation *examinations.*

9. Figures at the beginning of the sentence.

97 people visited the museum last week.	*Ninety-seven* people visited the museum last week. Last week *97* people visited the museum.

Task 2. Reduce the informality of each sentence (rewrite in a more formal academic style, removing conversational or informal elements).

1. The investigation of the origin of the Universe will go on.
2. What are the effects of pollution on the population of birds in large urban areas? Several assumptions can be made.
3. You can clearly see the difference between these two sets of data.
4. The experiment will be over in three months.
5. We can't tell whether electricity is some peculiar kind of substance or motion of ordinary matter.
6. This approach does not promise many innovations.
7. Our new research assistant is a nice guy.
8. 7 out of 25 students had difficulty with the task.
9. Each statement in a high-level programming language is translated into many machine-code instructions.

(Adapted from Yakhontova T. V. English Academic Writing for Students and Researchers. 2nd ed. Lviv: PAIS; 2003. 220 p.)

Academic writing usually follows an objective and formal style. For this reason, writers need to choose an appropriate perspective and decide whether personal pronouns such as I or we should be used. Traditionally, English academic texts favor an impersonal manner of expression and often avoid first-person pronouns. However, modern academic writing, particularly in the humanities, increasingly accepts the use of the I-perspective.

For Ukrainian authors, the use of I may appear unfamiliar or stylistically uncomfortable. Therefore, beginner writers are often advised to prefer an

impersonal style and limit the use of the first-person singular. Nevertheless, this does not imply that the pronoun I must be excluded completely from academic texts.

Cautious Writing

Cautious writing is a significant characteristic of English academic discourse. It involves avoiding overly strong statements or absolute conclusions. This approach helps writers present ideas more accurately and reduces the risk of criticism related to possible mistakes or unsupported claims. In addition, cautious writing leaves room for alternative interpretations and different viewpoints. Several linguistic techniques are commonly used to achieve this effect.

1. By using modal verbs.

Color contrast determines the emotional impact of abstract compositions.	Color contrast **may determine** the emotional impact of abstract compositions.

***** Cautious writing in academic style helps authors **avoid overgeneralization, acknowledge uncertainty**, and **leave room for interpretation** – which is especially important in art research, where meanings and aesthetic judgments are often subjective or context-dependent.

2. By using adjectives that express probability (in all examples below the statements gradually weaken in strength).

Definite statement (no caution): *The painting represents the artist's protest against industrialization.*	It is *certain* It is *likely* It is *probable* It is *possible* It is *unlikely*	**Cautious versions:** *It is certain that the painting represents the artist's protest against industrialization.* *It is likely that the painting represents the artist's protest against industrialization.* *It is probable that the painting represents the artist's protest against industrialization.*

3. By using a *there is* construction with the word *possibility.*

Definite statement (no caution):	a strong *possibility* a definite *possibility*	**Cautious versions:**

The mural was created by Diego Rivera's students.	a slight *possibility*	*There is a strong possibility that the mural was created by Diego Rivera's students.* *There is a definite possibility that the mural was created by Diego Rivera's students.* *There is a slight possibility that the mural was created by Diego Rivera's students.*

*****This construction is typical of **academic caution** because it shifts the claim from fact to **potential interpretation**, which is especially useful in art history, criticism, and aesthetics – fields where evidence is interpretative rather than absolute.

4. By using adverbs that express certainty and probability.

Definite statement (no caution): *The painting reflects the political atmosphere of the 1930s.*	*Definitely,* *Undoubtedly,* *Probably,* *Possibly,* *Presumably,*	**Cautious versions with adverbs:** *Definitely, the painting reflects the political atmosphere of the 1930s.* *Undoubtedly, the painting reflects the political atmosphere of the 1930s.* *Probably, the painting reflects the political atmosphere of the 1930s.* *Possibly, the painting reflects the political atmosphere of the 1930s.* *Presumably, the painting reflects the political atmosphere of the 1930s.*

*** Definitely / Undoubtedly** → express strong certainty.

Probably / Possibly / Presumably → express decreasing levels of confidence.

In art research, using adverbs like *possibly* or *presumably* allows the author to **acknowledge alternative interpretations** and **maintain scholarly objectivity** when discussing artistic meaning or attribution.

5. By using verb phrases that distance the writer from the statements or conclusions he/she makes.

Definite statement (no caution): *Renaissance artists followed strict geometric rules in their compositions.*	*It seems* *It appears* *It would seem/appear*	**Cautious versions:** *It seems that Renaissance artists followed strict geometric rules in their compositions.* *It appears that Renaissance artists followed strict geometric rules in their compositions.* *It would seem that Renaissance artists followed strict geometric rules in their compositions.* *It would appear that Renaissance artists followed strict geometric rules in their compositions.*

6. By using quantity words.

A majority of social scientists often serve contradictory political and scientific values.

A large number of social scientists often serve contradictory political and scientific values.

Social scientists *of many countries* often serve contradictory political and scientific values.

Some social scientists often serve contradictory political and scientific values.

A few social scientists often serve contradictory political and scientific values.

7. By using statements of shared knowledge, assumptions, and beliefs.

Definite statement (no caution):	It is *generally agreed* It is *widely accepted*	**Cautious versions:**

The Impressionists revolutionized the perception of light in painting.	It is now *generally recognized*	*It is generally agreed that the Impressionists revolutionized the perception of light in painting.* *It is widely accepted that the Impressionists revolutionized the perception of light in painting.* *It is now generally recognized that the Impressionists revolutionized the perception of light in painting.*

* These introductory phrases – *it is generally agreed, it is widely accepted, it is now generally recognized* – indicate **shared scholarly understanding** rather than personal opinion. They help the writer sound **objective and academically credible**, acknowledging the **collective viewpoint of researchers** in the field of art history or theory.

Summary of hedging strategies used:

Modal verbs: may, might, can, could

Adverbs of frequency/generalization: generally, often, sometimes, not always

Impersonal or passive reporting verbs: it is thought / accepted / considered / suggested / said

Attribution to groups or consensus: many economists believe, it is generally accepted

Task 3. Underline the instances of a cautious style of writing that you will be able to find in the text below (some of them will slightly differ from those listed above).

Native American Cultures

The America that greeted the first Europeans was far from an empty wilderness. It is now thought that as many people lived in the Western Hemisphere as in Western Europe at that time – about 40 million. Estimates of the number of Native Americans living in what is now the United States at the onset of European colonization range from two to 18 million, with most historians tending toward the lower figure. What is certain is the devastating effect that

European disease had on the indigenous population practically from the time of initial contact. Smallpox, in particular, is thought to have been a much more direct cause of the decline in Indian population in the 1600s than the numerous wars with European settlers.

Indian customs and culture at the time were extraordinarily diverse, as could be expected, given the expanse of the land and the many different environments to which they had adapted. Some generalizations, however, are possible.

Most tribes, particularly in the wooded eastern region and the Midwest, combined aspects of hunting, gathering and the cultivation of maize and other products for their food supplies. In many cases, the women were responsible for farming and the distribution of food, while the men hunted and participated in war.

By all accounts, Indian society in North America was closely tied to the land. Indian life was essentially clan-oriented and communal, with children allowed more freedom and tolerance than was the European custom of the day.

Although some North American tribes developed a type of hieroglyphics to preserve certain texts, Indian culture was primarily oral. Clearly, there was a good deal of trade among various groups and strong evidence exists that neighboring tribes maintained extensive and formal relations – both friendly and hostile.

Task 4. This task focuses on developing academic writing skills through the use of hedging strategies. In scholarly communication, it is important to avoid overly strong or absolute statements and instead present claims with an appropriate level of caution and precision. Hedging allows the writer to express uncertainty, acknowledge alternative viewpoints, and align statements with evidence or consensus rather than personal certainty. By applying various linguistic strategies, such as modal verbs, reporting verbs, and impersonal constructions, statements become more flexible and academically appropriate. The following exercise requires transforming categorical statements into more nuanced formulations using suitable hedging techniques for each context.

"Soften" the following statements by using strategies listed above. Be careful to use appropriate choices for each situation.

Example,

1. Supervision is a critical link between top managers and workers.

Supervision appears to be a critical link between top managers and workers.

("appears to be" softens the absolute claim and allows for variation in contexts.)

Hedging strategy: **Cautious reporting verb** – "appears to be" indicates possibility rather than certainty.

2. The expansion of the Universe continues.
3. Monetary policy is not effective.
4. Diseases are the results of the interaction of genetic and environmental factors.
5. The most influential component of a computer is a central processing unit.
6. Genetic differences in alcohol metabolism between American Indians and other races caused the death of a Navajo teenager.
7. Errors are the indicators of the learners' stages in their foreign language development.
8. Economists think that statistical methods have a profound impact on process involvement, production costs, quality, and competitive position.
9. A drop of nicotine kills the horse.
10. Ecology is defined as a study of the relations of living things with their environment.

PART 2. ACADEMIC VOCABULARY

Another characteristic feature of English academic writing is the preference for more formal vocabulary across different parts of speech.

Verbs

Academic English commonly employs formal verbs, many of which have Latin roots. In Ukrainian educational materials, these verbs are often described as "general scientific vocabulary" (*Ukr. загальнонаукова лексика*).

Below are the most frequently used "scientific verbs" (in the left column) and the descriptions of their meanings (in the right column) arranged in groups often, alphabetically. Check your knowledge of the verbs by matching them with the descriptions of their meanings. Memorize the words you do not know actively.

A)

1. accept	1. put in order
2. accomplish	2. reach by effort
3. account for	3. decide the importance and give reasons
4. achieve	4. have an influence on, act on
5. adjust	5. agree or recognize with approval
6. affect	6. make practical use of
7. apply	7. regulate
8. arrange	8. take as true before there is proof
9. assess	9. perform successfully
10. assume	10. explain the cause of

Task 1. Read each question carefully. Choose the correct meaning or example for the verb in context.

1. The design board decided to **accept** the proposal for a sustainable exhibition layout. **Question:** What does the word *accept* mean in this sentence?

To change something
To agree or recognize with approval
To explain something

2. The artist **accomplished** the mural project within three weeks. **Question:** What does *accomplish* mean?

To plan an activity
To perform successfully
To discuss an idea

3. In your essay, **account for** the choice of materials used in your sculpture. **Question:** *Account for* means:

To explain the cause of
To list items
To criticize something

4. The designer **achieved** a perfect balance between color and form. **Question:** What does *achieve* mean?

To try but fail
To reach by effort
To replace something

5. After feedback, the student **adjusted** the lighting setup for better visual focus. **Question:** What does *adjust* mean?

To regulate or make small changes
To remove an element
To create something new

6. The emotional tone of the film **affects** how the audience perceives the characters. **Question:** What does *affect* mean?

To have an influence on
To describe in detail
To replace something

7. Designers **apply** the principle of contrast to create visual interest. **Question:** *Apply* means:

To make practical use of
To criticize an idea
To copy from others

8. The curator **arranged** the artworks to guide visitors through a visual story. **Question:** What does *arrange* mean?

To put in order
To remove objects
To summarize ideas

9. Students were asked to **assess** the effectiveness of different color schemes. **Question:** *Assess* means:

To create a new idea

To decide importance and give reasons
To copy a model

10. Assume that your design will be presented in a museum setting – how would this affect your concept? **Question:** *Assume* means:

To take as true before there is proof
To demonstrate evidence
To reject an idea

B)

1. **avoid**	1. describe similarities or differences
2. clarify	2. arrive at an opinion
3. coincide	3. be similar in area and outline
4. compare	4. keep away from
5. complete	5. arrive at (knowledge, a theory) by reasoning
6. concern	6. have relation to
7. conclude	7. finish
8. consider	8. make clear
9. correspond	9. be in harmony
10. deduce	10. think about, regard

Task 2. Choose the correct meaning of the verb in each sentence. Each question has one correct answer.

1. Designers should **avoid** using too many colors in a single composition. **Question:** What does *avoid* mean?

To keep away from
To compare elements
To add extra details

2. The researcher **clarified** the theoretical background to make the concept easier to understand. **Question:** What does *clarify* mean?

To make clear
To summarize quickly
To ignore problems

3. The launch of the exhibition **coincided** with the anniversary of the art institute. **Question:** What does *coincide* mean?

To be similar in area and outline
To complete something
To disagree with an event

4. Students were asked to **compare** Bauhaus and contemporary minimalist design. **Question:** What does *compare* mean?

To describe similarities or differences
To avoid evaluation
To arrange items in order

5. The artist **completed** the installation after three weeks of work. **Question:** What does *complete* mean?

To finish
To make clear
To start planning

6. The research **concerns** the relationship between visual perception and emotional response. **Question:** What does *concern* mean?

To have relation to
To disagree with
To describe details

7. After analyzing the data, the researcher **concluded** that form influences meaning. **Question:** What does *conclude* mean?

To arrive at an opinion
To ignore information
To describe examples

8. When designing a logo, you should **consider** cultural symbolism. **Question:** What does *consider* mean?

To think about or regard
To complete a process
To compare options

9. The artist's statement **corresponds** with the visual message of the artwork. **Question:** What does *correspond* mean?

To be in harmony
To contrast strongly
To describe separately

10. From the viewer's reaction, we can **deduce** that the message was understood. **Question:** What does *deduce* mean?

To arrive at (knowledge or theory) by reasoning
To copy someone's idea
To summarize results

C)

1. define	1. appear
2. derive from	2. lay stress on
3. determine	3. found, set up
4. emerge	4. state precisely the meaning of
5. emphasize	5. form a judgment about, calculate the value of
6. ensure	6. find out precisely
7. establish	7. guarantee
8. estimate	8. take as a starting point, source or origin
9. evaluate	9. concentrate on
10. focus on	10. find out the value of

Task 3. Complete the sentence. Change the word combination in italic to the suitable word from the previous task.

1. Researchers must clearly …… *state precisely the meaning of* the concept of *visual identity* in branding projects.
2. The theory of minimalism in art *is to take as a starting point, source or origin* the rejection of excessive decoration.
3. The experiment aimed to *to find out precisely* how texture influences emotional response.
4. New art movements often *appear* when social values change.
5. The curator *to lay stress on* the role of sustainability in the exhibition design.
6. Designers must *guarantee* that their digital interfaces are accessible to all users.
7. The artist *found or set up* a new studio dedicated to experimental sculpture.
8. Students were asked to *form a judgment about or calculate the value of* the cost of producing their exhibition models.
9. Critics *found out the value of* the effectiveness of color use in the final installation.
10. The presentation will *concentrate on* the interaction between material and light.

D)

1. observe	1. make
2. obtain	2. go before
3. occur	3. make smaller
4. omit	4. give, supply
5. perform	5. get
6. precede	6. watch carefully
7. proceed	7. go forward
8. produce	8. do
9. provide	9. leave out
10. reduce	10. happen

Task 4. Read each sentence carefully and choose the correct verb from the list: *observe, obtain, occur, omit, perform, precede, proceed, produce, provide, reduce*

1. Before analyzing the final data, you should _____ a pilot study to test the method.

2.Unexpected results may _____ when working with complex visual materials.

3. During the workshop, students carefully _____ how light interacts with different textures.

4. The preliminary phase should always _____ the practical experiment.

5. After approval, the researcher can _____ permission to access the digital archive.

6. In your presentation, do not _____ important information about the research context.

7. After completing the design concept, the next step is to _____ with model construction.

8. This project aims to _____ a series of prototypes illustrating ergonomic solutions.

9. The mentor will _____ detailed feedback on your visual documentation.

10. One of the goals of sustainable design is to _____ waste and environmental impact.

E)

Match each **Verb** in Column A with its closest **Synonym** in Column B. Decide which explanation is more suitable to the verb

A. Verb	**B. Synonym**
1. refer to	a. mention
2. regard	b. consider
3. rely on	c. depend on
4. require	d. demand
5. satisfy	e. meet
6. specify	f. state
7. suppose	g. assume
8. transfer	h. move
9. utilize	i. use
10. yield	j. produce

1. name or describe something exactly and clearly
2. turn to for information, cite a source or example
3. make practical or effective use of something
4. guess or take something as true without proof
5. think about or view in a particular way
6. change position or shift from one place to another
7. need support or trust something/someone
8. need something as necessary or essential
9. be enough for or fulfill a condition
10. give a result, outcome, or product

Task 5. Choose the correct verb from the list to complete each sentence: *refer to, rely on, require, yield, specify, satisfy, regard, suppose, transfer, utilize*

1. The introduction should clearly … earlier studies relevant to your topic.
2. The researcher did not … external sources; all data were self-collected.
3. Successful digital art projects often … both creativity and technical skill.
4. The experiment … detailed information about user interaction.
5. The prototype did not … the ergonomic criteria outlined in the brief.
6. We can … that color perception is influenced by cultural context.
7. Designers should … how the creative process changes in virtual environments.
8. The workshop allowed participants to … their sketches into digital form.
9. Your paper must … the key variables used in measurement.
10. The new interface design … recycled materials and minimalist aesthetics.

Task 6. Choose **three verbs** and write **short sentences** describing your own research (field of study) or artwork. Example:

"My study **refers to** theories of spatial perception."

"The experiment **yielded** unexpected aesthetic outcomes."

"The interface design **utilizes** user feedback mechanisms."

F)

Match each word with its correct definition.

A	**Words**	**B**	**Definitions**
1	identify	a	to pay no attention to something
2	imply	b	to find out or establish who or what something is
3	include	c	to make a suggestion without saying it directly
4	increase	d	to study something carefully to discover information
5	indicate	e	to point out or show
6	infer	f	to reach a conclusion based on information
7	investigate	g	to bring in as part of a whole
8	involve	h	to keep something in good condition or continue it
9	maintain	i	to make larger in number or amount
10	neglect	j	to take part or become concerned with something

Task 7. Fill in the blanks with the correct words.

1. Scientists … the causes of the disease before developing treatment.

2. The report clearly … that air quality has worsened.
3. From the data we can … that exercise improves mental health.
4. The museum project … students and local volunteers.
5. It is important to … regular contact with your supervisor.
6. The teacher … the main differences between the two methods.
7. This training program … both theory and practice.
8. Prices are expected to … by 10% next year.
9. If you … safety rules, accidents may occur.
10. The tone of her message seemed to … disappointment.

Task 8. Select the correct word to complete each sentence.

1. To find out who committed the crime, the police had to … it.
a) maintain b) neglect c) investigate
2. If you … the instructions, your device may stop working.
a) neglect b) increase c) identify
3. The company plans to … new members in the next project.
a) imply b) involve c) infer
4. The symbol on the map … the location of the hospital.
a) indicate b) include c) infer
5. From his silence, we can … that he agrees.
a) identify b) infer c) neglect

Task 9. Complete the table by writing the correct *noun*, *adjective*, and *synonym* for each verb.

№	Verb	Noun	Adjective	Synonym (similar meaning)
1	*identify*	*identification*	*identifiable*	*recognise*
2	imply			
3	include			
4	increase			
5	indicate			
6	infer			
7	investigate			
8	involve			
9	maintain			
10	neglect			

Task 10. Use the correct *noun* or *adjective* form of the words in brackets.

1. The teacher’s explanation helped our … of the main idea. (identify)
2. His speech had a strong … that changes were coming. (imply)
3. The course offers … activities for all skill levels. (include)
4. The city reported a gradual … in population. (increase)

5. The map is … of the region's topography. (indicate)
6. Based on the data, our … is that the treatment works. (infer)
7. The journalist's … revealed new facts. (investigate)
8. Her … in volunteer work is impressive. (involve)
9. Regular … keeps the equipment working properly. (maintain)
10. The … worker ignored the safety warnings. (neglect)

(Adapted from Yakhontova T. V. English Academic Writing for Students and Researchers. 2nd ed. Lviv: PAIS; 2003. 220 p.)

Тема 2. Особливості вживання іншомовних граматичних явищ у науковому тексті / Features of using foreign-language grammatical structures in academic text.

Task 1. READING.

Open the book by Dellar H. and Walkley A., *ROADMAP Student's Book B2+* (United Kingdom: Pearson Education Limited, 2020). Locate the section *Develop Your Reading*. Analyze the content of each part in terms of its contribution to the development of scientific erudition. Work with part 2A (recognizing positive and negative connotations of words), 3C (recognizing lexical clues), 4C (recognizing repetition of ideas), 5C (when to check the meaning of words).

Task 2. Watch the video – OUTSIDER ART: Raw Genius or Total Scam? (YOU DECIDE) Brut Art - Naive Art - Raw Art - Primitive Art

https://www.youtube.com/watch?v=KtKWLzhWxtg&list=PL1JrueB5GmDJuPICeQPaz_NgcT5PWO-p2&index=2

1. Formulate one sentence that reflects the central question of the video regarding the value and legitimacy of outsider art.
2. Identify how the video defines Outsider Art and list three key characteristics associated with it (e.g., lack of formal training, isolation from the art world) .
3. Write five statements that explain why outsider art may be considered authentic or valuable according to the video.
4. Write five statements that reflect skepticism or criticism toward outsider art presented in the video.
5. Describe one example of an outsider artist mentioned and explain how their background influences their work.
6. Match the terms Brut Art, Naive Art, Raw Art, and Primitive Art with their meanings based on the video content.
7. Identify three factual statements and three opinion-based statements presented in the video.

8. Outline the logical structure of the video: introduction, argument development, contrasting views, and conclusion.

9. Write a concise summary (100–120 words) focusing on how the video presents the debate about outsider art.

10. Write a final judgment (2–3 sentences) based strictly on the arguments presented in the video, without adding external information.

Task 3. Read the text. Complete the tasks.

Graffiti artists

GRAFFÍTI – **Inscription** or drawing performed by **scratching** on the ancient monuments. (Current direction) inscriptions or drawings scratched on walls.

The term graffiti comes from italian as the plural of the word graffiare (to scratch), reminding of the way in which the roman or greek "vandals" recorded their **political convictions**, declarations of love or **simple injuries** on the **walls of the edifices**. This practice is, of course, common to other peoples with the same target.

The method of "scratching" a surface develops over time, concluding by developing techniques such as sgraffito, which has been used in painting, ceramic, or glass.

SGRAFFÍTO is a mural decoration procedure in **camaieu**, consisting of the application on a colored **shield background** of a white primer, and then, by scratching, to form shadows.

In contemporary context a professional graffiti artist chooses a subject, a message and shares it in public space, often choosing the background according to considerations of visibility, perspective or simply size. These experiments resulted in the development of the lettering, of the way we perceive the writing, but also its decorative side.

The known **clandestine** message "X was here" generally met in public spaces, has a more marked historical profile than we would be **tempted to believe**. Appeared during the First World War and most probably as an expression of the awareness of the existence from the **trenches**, it manifests itself in a repeating and simple message as "Foo was here" for the Australians or "Kilroy was here" for the Americans in the Second World War. Later, their **inheritance** entered the pop culture, the two messages being found in TV shows, movies or video games.

Although the **temptation** is **to treat this subject** as a **childisy** one, its social impact is much more visible and sensitive than we would consider in the first instance. The need for man to leave his mark on a space starts from a survival instinct existing in the subconscious. Although he uses an extremely simple method, he shows that he survives the war and **implicitly** the death even if he is surrounded by danger he is permanently present, but above all he will also remain after his actual disappearance **precisely** by his repeated message.

This form of art develops **in a fast pace**, there are works on different subjects, with different **chromatic palettes**. The most important thing, perhaps, is the lack of a moralizing attitude that mobilizes more and more young people developping the desire for an artistic career, even though it often has **an ephemeral nature**.

Between 1932 and 1967, Arthur Stace, ex-soldier during the First World War inscribed the walls of Australia's capital with the simple "**Eternity**" message. Most likely this message was related to certain spiritual convictions nuanced by the experiences of the war.

This hard work and the conviction that the message itself is important to be repeated for more than 35 years has not been without echo. The artist has remained with **an aura of worship**, is present in the cultural area in Australia, but also in the international area, no one other than the same Banksy is carrying out a **commemorative work** with the title "What we do in life echoes in Eternity".

On the other hand, the disorderly aspect of graffiti for example, chaotic and unknown to this form of writing created an anti-graffiti current and did not win the civic support, but rather made the graffers to be considered vandals, illegal.

The aspect that further encourages the broadcast of this method of artistic manifestation is done by the character of the **temerar**, the adrenaline behind the action and the idea that you can be caught and questioned for what you are doing, continues to be **the impetus of the artist working** in urban space.

This is certainly not the basic reason, but certainly in some situations it contributes to the performing of the artistic act and makes it more exciting. The simple climbing on tall buildings can destroy the monotony experienced by some in the workshop, and the satisfaction of a large stencil stuck on a high-visibility block brings the satisfaction of creating a grandiose thing.

(Adapted from Semenov K. Reiterating the Message in Graffiti Art. Art and Research – Contemporary Challenges, 2020. Pp. 318-324. https://doi.org/10.2478/9788366675193-029)

Task 4. True or False Statements

1. The term "graffiti" originates from the Italian word meaning "to paint."
2. Graffiti was historically used by the Romans and Greeks to express political beliefs and personal messages.
3. Sgraffito is a modern graffiti technique that only uses spray paint on walls.
4. In contemporary times, professional graffiti artists consider visibility and perspective when choosing a location for their work.
5. The phrase "Kilroy was here" was popularized during the First World War by Australian soldiers.

6. Graffiti can be seen as a survival instinct, allowing individuals to leave a mark on their environment.

7. The graffiti work of Arthur Stace included the message “Forever” inscribed throughout Australia.

8. Modern graffiti is commonly associated with vandalism and often lacks civic support.

9. For some graffiti artists, the thrill of possibly getting caught is part of the motivation for creating their work.

10. The practice of graffiti remains constant in its purpose and has not evolved over time.

Task 5. Match each term with its synonym or meaning.

1. Graffiti	A. Fleeting temporary
2. Inscription	B. Engraving or etching
3. Sgraffito	C. Firm belief or opinion
4. Conviction	D. Decorative scratching method
5. Ephemeral	E. Art or writing on surfaces, often public

Task 6. Analysis Questions

1. Explain how the technique of *sgraffito* differs from other graffiti methods mentioned in the text. Why might artists choose this technique over painting?

2. How did the messages like "Kilroy was here" or "Eternity" play a role in defining graffiti's social and historical impact?

3. According to the text, graffiti may originate from a survival instinct. Discuss how this idea helps explain graffiti's evolution from ancient times to the modern day.

4. Based on the reading, what are the main arguments for graffiti being considered an art form versus an act of vandalism?

Task 7. Complete the sentences using the suitable word

perspective mural subconscious monochromatic adrenaline

1. The graffiti artist selected a location that offered an interesting _____ for his work.

2. Graffiti can be an expression of deeply rooted feelings, sometimes even from the _____.

3. A common method used in graffiti is creating a _____by scratching away at a layer to reveal another.

4. The thrill of creating graffiti on high buildings is partly due to the _____rush.

5. Many early graffiti works were _____, often limited to one or two colors.

Task 8. Highlight and list the 10–12 most significant keywords that define the conceptual framework of the text

Task 9. Divide the identified terms into historical, technical, and sociocultural categories.

Category	Keywords	Explanation
Historical	Graffiti, Sgraffito, Inscription	
Technical	Scratch / Scratching, Visibility, Public space	
Sociocultural	Message, Survival instinct, Identity, Urban art, Vandalism, Cultural expression	

Task 10. Select 5 terms explained or implied in the text and restate them in your own academic language.

Graffiti – In the text, it is described as …
→ *Rephrased definition:* Graffiti refers to …
Sgraffito – Defined as …
→ *Rephrased definition:* Sgraffito is an …
Survival instinct – The text connects this to …
→ *Rephrased definition:*
Message – Presented as …
→ *Rephrased definition:*
Vandalism – Used to describe how …
→ *Rephrased definition:*

Task. READING. Work with texts from *Outcomes Upper Intermediate Student's Book B2* (3rd edition). Focus on engaging with real-world topics, expanding vocabulary, and improving the ability to interpret meaning in context. Pay particular attention to identifying key ideas, understanding implicit meanings, and analyzing how information is structured in each text. Complete the following tasks:

Read the text *Party around the world* (Unit 2) and complete the tasks.

Read the text *Should I worry about my friend's collecting habit?* (Unit 3) and complete the tasks.

Read the text *Put your foot in it?* (Unit 10) and complete the tasks.

МОДУЛЬ ІІ. ФОРМУВАННЯ АКАДЕМІЧНОЇ МОВНОЇ КОМПЕТЕНЦІЇ: ВИЩА ОСВІТА PhD / DEVELOPMENT OF ACADEMIC LANGUAGE COMPETENCE: PhD HIGHER EDUCATION

Тема 1. Лексична точність і розрізнення складних мовних одиниць в академічному мовленні / Lexical precision and differentiation of complex linguistic units in academic discourse

MULTIFUNCTIONAL WORDS

VERB "TO BE". Його функція в реченні визначається граматичним оточенням.

1. **To be для позначення місця та просторового розташування / Location and spatial reference in academic context**. У професійному контексті *to be* використовується для вказівки на розміщення об'єктів мистецтва або елементів дизайну. У таких конструкціях дієслово передає значення перебування або розташування в просторі.

The poster **is** in the exhibition hall. – Плакат **знаходиться** у виставковому залі.

2. **To be як зв'язка в описі об'єктів і професійних ролей / Identification and academic description**. Коли після *to be* вживається іменник або прикметник, дієслово виконує зв'язувальну функцію. Такі конструкції застосовуються для характеристики мистецьких об'єктів, стилів або фахової ідентичності автора.

She **is** a digital illustrator. – Вона **є** цифровим ілюстратором.

The concept **is** minimalistic. – Концепція **є** мінімалістичною.

3. **To be для вираження запланованих дій у творчих проєктах / Planned and prescribed actions**. У поєднанні з інфінітивом *to be* вказує на дію, передбачену концепцією, графіком або домовленістю в межах творчого процесу.

The designer **is to finalize** the layout by Friday. – Дизайнер **має завершити** макет до п'ятниці.

У пасивних конструкціях така форма може передавати можливість або очікуваний результат.

This visual solution **is to be appreciated** by a wide audience. – Це візуальне рішення **може бути** високо оцінене широкою аудиторією.

4. **To be в описі тривалого творчого процесу / Ongoing academic and creative processes**. У поєднанні з формою *Present Participle* дієслово *to be* використовується для опису дії, що триває в певний момент і не несе окремого лексичного значення.

They **are developing** a new brand identity. – Вони **розробляють** нову айдентику бренду.

5. **To be у пасивних конструкціях професійного мовлення / Passive constructions in academic discourse**. Разом із *Past Participle* дієслово *to be* формує пасивні конструкції, які широко застосовуються для опису результатів роботи, експозицій і проєктів, коли виконавець не є головним елементом повідомлення.

The installation **will be presented** at the design forum. – Інсталяцію **буде представлено** на дизайнерському форумі.

Task 1. Complete the sentences using the correct form of *to be*.

1. The primary visual materials ___ in Appendix A.
2. The experimental installations ___ within the central exhibition space.
3. The final diagrams ___ on the following page.
4. This researcher ___ a specialist in visual communication theory.
5. The methodological approach ___ interdisciplinary in nature.
6. These visual outcomes ___ central to the overall argument of the study.
7. The revised manuscript ___ to be submitted by the end of the semester.
8. The visual data ___ to support the theoretical framework.
9. The final exhibition ___ to be evaluated by an external committee.
10. The research team ___ (develop) a comparative visual model.
11. The author ___ (analyze) the relationship between form and perception.
12. We ___ (prepare) the visual appendix for publication.
13. The installation ___ (document) in accordance with ethical standards.
14. The conceptual framework ___ (formulate) during the preliminary stage.
15. The visual results ___ (present) at an international symposium.

VERB "TO DO". Його функція залежить від ролі в реченні та контексту висловлювання.

1. *To do* як допоміжне дієслово / To do as an auxiliary verb

У теперішньому та минулому простому часі *to do* використовується для утворення **питальних і заперечних речень**. У цій функції воно **не має власного лексичного значення** і лише допомагає побудувати граматичну форму.

What **do** you think about this design? – Що ти думаєш про цей дизайн?

I **do not** like the color palette. – Мені не подобається ця кольорова палітра.

Did you finish the sketch? – Ти завершив ескіз?

The artist **did not** explain the concept. – Художник не пояснив концепцію.

2. *To do* як смислове дієслово / To do as a main (lexical) verb

To do може вживатися зі значенням **виконувати, створювати, робити**. У такому випадку воно є повноцінним смисловим дієсловом.

What are you going **to do** for the final project? – Що ти збираєшся зробити для фінального проєкту?

Have you **done** the layout? – Ти зробив макет?

She **did** the illustration herself. – Вона сама виконала ілюстрацію.

3. *To do* як підсилювальне дієслово / To do as an emphatic auxiliary verb

У стверджувальних реченнях *Present Simple* або *Past Simple* дієслово *to do* може використовуватися для **підсилення значення дії**. У такому випадку воно стоїть перед основним дієсловом (без *to*).

This software **does improve** the quality of visual work. – Це програмне забезпечення справді покращує якість візуальної роботи.

He **did put** a lot of effort into the project. – Він дійсно доклав багато зусиль до проєкту.

4. *To do* як слово-замінник / To do as a substitute verb

To do може замінювати раніше згадане дієслово або цілу дію, щоб **уникнути повторення**. Значення визначається контекстом.

She works faster than her classmates **do**. – Вона працює швидше, ніж її одногрупники.

I designed the poster better than he **did**. – Я створив плакат краще, ніж він.

Task 2. Complete the sentences using the correct form of *do / does / did*.

1. What ___ you think about the visual methodology used in this study?
2. The author ___ not discuss the limitations of the design approach.
3. ___ the reviewers request additional visual evidence?
4. The research team ___ not address this issue in the final version.
5. What kind of visual analysis did you ___ for your dissertation?
6. The researcher has ___ extensive work on visual semiotics.
7. She ___ the illustrations independently.
8. The author ___ acknowledge the interdisciplinary nature of the study.
9. The revised version ___ address the reviewers' concerns.

10. This study relies more on visual analysis than previous ones ___.
11. I structured my methodology more clearly than my colleague ___.
12. The first experiment failed, but the second one ___ not.

VERB "TO HAVE" може виражати володіння, необхідність або бути частиною граматичних часів. Його значення визначається структурою речення.

1. *To have* як смислове дієслово (володіння, наявність) / *To have* as a main (lexical) verb

Коли після *to have* вживається іменник або іменникове словосполучення, дієслово передає значення **мати, володіти, містити**. У творчому контексті це часто стосується ресурсів, ідей або характеристик проєкту.

The designer **has** a clear concept. – Дизайнер має чітку концепцію.

This portfolio **has** strong visual examples. – Це портфоліо містить сильні візуальні приклади.

2. *To have* як модальне дієслово (необхідність, обов'язок) / *To have* as a modal verb

У поєднанні з інфінітивом (*to have + to-infinitive*) дієслово *to have* виражає **необхідність або обов'язок**, зумовлені зовнішніми обставинами: дедлайнами, вимогами клієнта або навчального курсу.

We **have to** submit the project by Monday. – Нам доводиться здати проєкт до понеділка.

The artist **had to** change the composition because of technical limits. – Художнику довелося змінити композицію через технічні обмеження.

3. *To have* як допоміжне дієслово (Perfect Tenses) / *To have* as an auxiliary verb (Perfect Tenses)

Якщо після *to have* вживається дієприкметник минулого часу (*Past Participle*), воно не має власного лексичного значення, а використовується для утворення **перфектних часів**, які показують результат або завершеність дії.

The team **has** finished the visual identity. – Команда завершила розробку візуальної айдентики.

She **had** prepared the sketches before the presentation. – Вона підготувала ескізи ще до презентації.

Task 3. Complete the sentences using the correct form of *to have*.

1. This research project ___ a strong theoretical foundation.
2. The dissertation ___ several visual case studies.
3. Each chapter ___ a clearly defined structure.

4. PhD candidates ___ to follow ethical guidelines when collecting visual data.
5. The researcher ___ to revise the methodology after peer review.
6. We ___ to submit the final version before the conference deadline.
7. The author ___ already ___ the visual framework.
8. By the time of submission, the team ___ completed all illustrations.
9. She ___ prepared the diagrams before the defense.

Task 4. Identify the function of *to have* in each sentence (write **L** = lexical, **M** = modal, **A** = auxiliary).

№	Sentence	Function
1	The study has significant implications for design research.	**L** (lexical – possession /characteristic)
2	The researcher had to adjust the analytical model.	**M** (modal – obligation due to external conditions)
3	The author has discussed the results in detail.	**A** (auxiliary – Perfect Tense)

VERB "PROVIDED". Його значення визначається формою та позицією в реченні.

1. *Provided* як дієприкметник минулого часу (Past Participle) / *Provided* as a past participle (attribute)

a) *Provided* як означення / *Provided* as a definition

Коли *provided* використовується як означення, воно описує іменник і зазвичай стоїть **після нього**. У такому випадку слово передає значення **передбачений, забезпечений**.

The materials **provided** for the exhibition were limited. – Матеріали, передбачені для виставки, були обмежені.

b) *Provided* у пасивних конструкціях / *Provided* in passive constructions

У поєднанні з дієсловом *to be* слово *provided* утворює **пасивний стан** і вказує на наявність необхідних ресурсів або умов.

The studio **is provided** with modern graphic tablets. – Студія забезпечена сучасними графічними планшетами.

c) *Provided* у перфектних часах / *Provided* in Perfect Tenses

Після дієслова *to have provided* використовується для утворення **перфектних часів** і показує результат завершеної дії.

The curator **has provided** detailed guidelines for the artists. – Куратор надав детальні рекомендації для митців.

2. *Provided* як форма Past Simple дієслова *to provide* / *Provided* as Past Simple

У простому минулому часі *provided* є особовою формою дієслова *to provide* і означає «**забезпечив», «надав», «передбачив», «вжив заходи», «заготовив»**. У творчому контексті це часто стосується ідей, ресурсів або доказів концепції.

The research project **provided** visual data for the design concept. – Дослідницький проєкт надав візуальні дані для дизайнерської концепції.

3. *Provided (that)* як сполучник умови / *Provided (that)* as a conditional connector

Provided (that) може вводити **умовне підрядне речення**. У такій ролі воно використовується для позначення умови, за якої можлива певна дія або рішення. Перекладається як **«з умовою, що», «якщо тільки»**.

The designer will participate in the exhibition **provided** (that) the final layout is approved. – Дизайнер візьме участь у виставці за умови, що фінальний макет буде затверджено.

Task 5. Complete the sentences using **provided** in the correct position.

1. The visual resources ___ for the project were insufficient.
2. The data ___ for the analysis covered three case studies.
3. The funding ___ for the exhibition was limited.
4. The research studio ___ ___ with advanced visualization software.
5. The participants ___ ___ with detailed instructions before the experiment.
6. The design team ___ ___ with all necessary technical support.
7. The supervisor ___ already ___ methodological guidance.
8. By the time of publication, the institution ___ ___ full access to the archive.
9. The project leader ___ ___ sufficient evidence to support the concept.
10. The preliminary study ___ visual justification for the design model.
11. The experiment ___ empirical support for the hypothesis.
12. The pilot project ___ valuable insights into user perception.
13. The article will be accepted ___ the visual data meet ethical standards.
14. The designer may modify the concept ___ the client approves the changes.
15. The exhibition can be extended ___ additional funding is secured.

WORD "ALL". Його граматична функція залежить від контексту.

1. *All* як займенник або займенник-прикметник

a) *All* перед іменником / *All* before a noun (pronoun / determiner). У цій позиції *all* означає «**весь», «усі», «повний обсяг»** і вживається як з зчислювальними, так і з незчислювальними іменниками.

The designer spent **all the time** on the final concept. – Дизайнер витратив увесь час на фінальну концепцію.

All students presented their portfolios. – Усі студенти представили свої портфоліо.

Артикль (якщо є) ставиться **після all**.

Have you reviewed **all the** sketches for the project? – Ти переглянув усі ескізи для проєкту?

All visual communication requires clarity. – Уся візуальна комунікація потребує чіткості.

b) *All* як займенник-іменник / *All* as a pronoun (subject, object, predicative). У цьому випадку *all* означає «**усе», «всі», «ціле»** і може бути різним членом речення.

• Підмет

All was ready for the exhibition opening. – Усе було готове до відкриття виставки.

• Додаток

The curator explained **all** in detail. – Куратор пояснив усе детально.

• Іменна частина присудка

That's **all** for today's critique. – На сьогоднішній розбір це все.

Якщо *all* стосується **людей**, дієслово зазвичай уживається в множині; якщо **абстрактних понять або процесів** – в однині / **Verb agreement**.

All were involved in the creative process. – Усі були залучені до творчого процесу.

All was based on a single visual idea. – Усе ґрунтувалося на одній візуальній ідеї.

2. *All* як прислівник / *All* as an adverb підсилює значення прикметника або прислівника і означає **повністю, цілком**.

The poster was **all** black and white. – Плакат був повністю чорно-білим.

The project is all finished. – Проєкт повністю завершений.

3. *All* у складі складних слів / *All* in compound words

All може бути частиною складних прикметників і вказувати на **тривалість, повноту або загальний характер**; часом може і не перекладатися.

An **all**-day design workshop. – Дизайнерський воркшоп, що триває весь день

An **all**-digital exhibition. – Повністю цифрова виставка

An **all**-night café – ***нічне*** кафе

4. *All* у сталих словосполученнях (у професійному контексті) / *All* in fixed expressions

• **after all** – зрештою, нарешті

The concept was approved after all. – Концепцію зрештою затвердили.

• **all told** – у цілому, ***усі без винятку, усе без винятку, всього***

The exhibition cost €5,000, all told. – Виставка в цілому коштувала 5 000 євро.

• **in all** – ***цілком, повністю,*** усього

In all, ten designers took part in the project. – Усього в проєкті взяли участь десять дизайнерів.

• **all in all** – ***загалом, повністю, в цілому***

All in all, the presentation was successful. – Загалом презентація була успішною.

• **all but** – майже, трохи не

The layout was all but finished. – Макет був майже завершений.

• **at all** – взагалі, зовсім, цілком

I don’t like this visual style at all. – Мені взагалі не подобається цей візуальний стиль.

• **not at all** – ***анітрохи, аніяк, будь ласка, нема за що***

Thank you for your feedback. – Дякую за ваші коментарі. Not at all. – Будь ласка.

I hope it wasn't too much hassle for you. No, **not at all**. – Сподіваюсь, це не було для вас великим клопотом. ***Анітрохи***.

• **once and for all** – раз і назавжди

Let’s define the color palette once and for all. – Давайте раз і назавжди визначимо кольорову палітру.

• **all along** – увесь час, завжди

The designer knew all along that changes would be needed. – Дизайнер увесь час знав, що знадобляться зміни.

• **all up** – ***закінчено, покінчено, безнадійно, пропаще***

It is **all up** with him. – З ним ***покінчено***.

Task 6. Complete the sentences using **all** in the correct position. Pay attention to the verbs followed with / after all

1. ___ visual materials were submitted with the manuscript.
2. The researcher devoted ___ time to refining the conceptual framework.
3. Have you reviewed ___ figures included in the appendix?
4. ___ was prepared for the exhibition opening.
5. The supervisor explained ___ in detail.
6. That is ___ for today's doctoral seminar.
7. All ___ involved in the collaborative research process.
8. All ___ based on a single visual hypothesis.
9. All ___ invited to present their work at the conference.
10. The poster was ___ black and white.
11. The project is ___ completed and ready for review.
12. The data analysis is ___ finished.
13. ___, the presentation met the expectations of the committee.
14. The exhibition cost €8,000, ___ .
15. The layout was ___ finished before submission.
16. I do not support this visual approach ___ .
17. Let us resolve this methodological issue ___ .

WORD "BOTH" використовується для позначення **двох осіб, об'єктів або характеристик одночасно**. Воно може виконувати роль займенника або бути частиною парного сполучника.

1. *Both* як займенник / *Both* as a pronoun (two known elements)

а) *Both* для позначення двох осіб або об'єктів. Як займенник *both* означає **обидва / обидві** і використовується, коли йдеться саме про **два вже відомі елементи**.

The designers are both professionals. – Обидва дизайнери є професіоналами.

– Do you prefer minimalism or maximalism?

– I appreciate both.

– Ти надаєш перевагу мінімалізму чи максималізму?

– Мені подобаються обидва.

Both уживається з **іменниками в множині**.

Both projects were presented at the exhibition. – Обидва проєкти були представлені на виставці.

b) *Both of* + займенник або означений іменник / *Both of* + pronoun / determiner

Форма *both of* використовується, якщо після неї стоїть:

особовий займенник (us, them),
присвійний або вказівний займенник,
іменник з означеним артиклем *the*.

The curator invited both of us to the opening. – Куратор запросив нас обох на відкриття.

The designer reviewed both of the concepts. – Дизайнер переглянув обидві концепції.

Можливі обидва варіанти (*both* / *both of*) перед іменниками з присвійними або вказівними словами.

She adjusted both (of) her layouts. – Вона доопрацювала обидва свої макети.

Якщо *both* уживається **без of**, то з іменником не використовується означений артикль *the*.

Both students passed the portfolio review. – Обидва студенти пройшли перегляд портфоліо.

Both of the students passed the portfolio review. – Обидва студенти пройшли перегляд портфоліо.

2. *Both … and* як парний сполучник / *Both … and* as a paired conjunction

Конструкція **both … and** використовується для поєднання **двох рівноправних елементів**: іменників, прикметників або професійних ролей.

a) З іменниками / *Both … and* with nouns

Both вживається з іменниками в однині: **both** + іменник (в однині) + **and** + іменник (в однині).

He is both a designer and an illustrator. – Він і дизайнер, і ілюстратор.

The project combines both art and technology. – Проєкт поєднує і мистецтво, і технології.

b) *Both … and* з прикметниками / *Both … and* with adjectives

Both вживається з прикметниками: **both** + прикметник + **and** + прикметник.

The presentation was both clear and visually engaging. – Презентація була і зрозумілою, і візуально привабливою.

I feel both confident and nervous before the critique. – Перед переглядом я одночасно і впевнений, і схвильований.

Task 7. Complete the sentences using *both / both of / both … and*

1. The two design approaches are effective; ___ address different research aims.
2. Do you focus on theory or practice in your dissertation? – I integrate ___.
3. ___ projects were selected for presentation at the doctoral seminar.
4. The supervisor invited ___ us to the conference discussion.
5. The researcher revised ___ the proposed models.
6. She refined ___ her visual layouts before submission.
7. ___ doctoral candidates successfully passed the portfolio review.
8. ___ the candidates were asked to provide additional visual material.
9. The author discussed ___ approaches in detail.
10. He is ___ a researcher ___ a practicing designer.
11. The study integrates ___ qualitative ___ quantitative methods.
12. The exhibition combines ___ theory ___ visual experimentation.
13. The presentation was ___ coherent ___ visually persuasive.
14. I feel ___ confident ___ cautious about the final conclusions.
15. The methodology is ___ innovative ___ methodologically sound.

WORD "IT"

1. *It* як особовий займенник, 3-ьою особою однини / *It* as a personal pronoun (subject)

a) *It* у функції підмета / *It* in the function of the subject

It використовується для заміни вже згаданого предмета, об'єкта або абстрактного поняття. У такому разі воно перекладається українськими займенниками **він / вона / воно**.

Where is the poster? It is on the notice board. – Де плакат? Він на дошці оголошень.

The installation looks unusual. It attracts a lot of attention. – Інсталяція виглядає незвично. Вона привертає багато уваги.

b) *It* у функції додатка / *It* as an object after *find / make / think*

Як службове слово **it** може вживатися у функції додатка після дієслів ***find***, ***make***, ***think*** + ***прикметник***. **Не перекладається**.

I ***find*** **it** necessary to look through these articles. – Мені видається необхідним переглянути ці статті.

2. *It* як формальний (службовий) підмет / *It* as a formal (dummy) subject

Використовується як формальний підмет і **не перекладається**. Такі конструкції часто застосовуються в академічному та професійному мовленні.

It is important to keep visual balance in design. – Важливо зберігати візуальний баланс у дизайні.

It is clear that the concept needs revision. – Зрозуміло, що концепцію потрібно доопрацювати.

3. *It* як вказівний займенник / *It* as a demonstrative pronoun

У відповідях або поясненнях *it* може вказувати на об'єкт, який щойно був представлений або показаний. У такому випадку перекладається словом **це**.

What is this? It is a 3D visualization of the project. – Що це? Це 3D-візуалізація проєкту.

4. Слово **it** може бути ***ввідним словом*** у реченнях з емфатичним зворотом / **Emphatic *it*-constructions**

Емфатична конструкція служить для виділення того чи іншого члена речення.

Сполучення ***it is (was), … who (that, which, whom …)*** виділяє будь-який член речення крім присудка. Член речення, що виділяється, стоїть після ***it is (was)***, частина, що залишилася, утворює підрядне речення, що вводиться сполучником чи сполучним словом. Сполучення ***it is (was), … who…*** на українську мову не перекладається, а все речення перекладається простим реченням з підсилювальними словами ***«саме»***, ***«тільки»***.

It was in May when we received the new books. – ***Саме*** в травні ми отримали нові книжки.

It was the concept that defined the whole project. – Саме концепція визначила весь проєкт.

It was during the workshop that the final idea appeared. – Саме під час воркшопу з'явилася фінальна ідея.

Task 8. Complete the sentences using **it** where appropriate.

1. The visual model appears complex, but explains the process clearly.
2. The installation is minimalistic. Attracts considerable academic interest.
3. Where is the final diagram? Is included in Appendix B.
4. The reviewers found difficult to interpret the visual data.
5. We consider essential to revise the theoretical framework.
6. The discussion made clear why the concept was modified.
7. Is important to contextualize visual methods in design research.
8. Is evident that the model requires further validation.
9. Is necessary to distinguish between form and function.
10. What is this image? Is a conceptual diagram of the study.
11. What does the prototype represent? Illustrates user interaction patterns.
12. Was the theoretical framework guided the visual analysis.

13. Was during the pilot study the final hypothesis emerged.
14. Was in Chapter 3 the methodology was fully explained.

PART 2. CONFUSING WORDS AND FALSE FRIENDS

Academic English demands precision. Many English words have similar spelling, pronunciation, or meaning but are used in different grammatical or conceptual contexts (e.g., *affect/effect*, *data/datum*, *principle/principal*, *methodology/methods*). In research writing, confusing such words can distort meaning, weaken arguments, and reduce the credibility of a manuscript, even when the scientific content is strong. For PhD students who publish, review literature, and correspond internationally, mastering these distinctions is therefore not only a linguistic skill but also part of research competence. Understanding commonly confused words helps ensure clarity, prevents misinterpretation of results, and improves the overall professionalism of academic communication.

accept, except

Word	Meaning	Typical function
accept	to receive, approve, agree, or take something offered	verb (action)
except	excluding, not including; is usually a preposition that means aside from or excluding	preposition / conjunction

Memory rule:
accept = take → action
except = exclude → limitation

The museum **accepted** the painting into its permanent collection.
The curator **accepted** the artist's proposal for the exhibition concept.
All artworks were displayed **except** the sculpture that required restoration.
The exhibition was open to everyone **except** visitors under 12 years old.

affect, effect

Word	Meaning	Typical function
affect	to influence or change something	verb (action)
effect	a result, outcome, consequence	noun (result)

Memory rule:
A → Action → affect
E → End result → effect

Audience feedback can **affect** a director's artistic decisions.
Digital technology **affects** contemporary sculpture techniques.
The lighting created a dramatic **effect** in the exhibition hall.
Sound design added a cinematic **effect** to the installation.

allusion, illusion

Word	Meaning	Typical function
allusion	an indirect reference to something (literature, myth, history, artwork)	noun (reference)
illusion	a false perception, something that appears real but is not	noun (perception)

Memory rule:
allusion = allude → refer
illusion = illogical vision → deceive the eyes

The painting contains an **allusion** to ancient Greek mythology.
The director used a visual **allusion** to Renaissance frescoes.
The stage design creates an **illusion** of infinite space.
The artist uses mirrors to produce an optical **illusion**.

assure, ensure, insure

Word	Meaning	Used with
assure	to tell someone confidently, remove doubt	people
ensure	to make certain that something happens	situations / results
insure	to protect financially (insurance)	property / money

Memory rule:
assure a person
ensure a result
insure against risk

The curator **assured** the artist that the works would be handled carefully.
The director **assured** the actors that the performance schedule would not change.
Climate control **ensures** the preservation of historical paintings.
The rehearsal process **ensures** a high-quality performance.
The gallery **insured** the exhibition against damage during installation.
Collectors often **insure** rare artworks for large sums.

a while, awhile

Form	Meaning	Usage
a while	a period of time	noun phrase (needs a preposition: *for, after, in*)
awhile	for a short time	adverb (no preposition needed)

Memory rule:
If you can add **for**, use **a while**.
If **for** is unnecessary, use **awhile**.
Visitors stayed in the gallery **for a while** to observe the installation.

The audience discussed the performance **after a while**.
The lecturer asked everyone to remain **awhile** in the exhibition hall.
Visitors watched the video installation **awhile** before moving on.

bring, take

Word	Meaning	Direction
bring	move something toward the speaker / destination	here
take	move something away from the speaker / starting place	there

Memory rule:
bring = come here with it
take = go there with it
The curator **brought** the sculpture into the exhibition hall.
Students should **bring** their portfolios to the art review session.
The museum decided to **take** the artifacts for restoration.
The guide **took** visitors to the contemporary art section.

censer, censor(n), sensor

Word	Meaning	Field
censer	a container for burning incense	religious / ritual art
censor (noun)	a person who controls or removes unacceptable content	media / culture / publishing
sensor	a device that detects light, motion, sound, etc.	technology / digital art

Memory rule:
censer → incense
censor → control
sensor → detect
The museum restored an ancient **censer** decorated with ornaments.
The installation recreated a ritual scene using a traditional **censer**.
The film **censor** removed controversial scenes from the documentary.
The theatre production was reviewed by a government **censor**.
The interactive installation uses a motion **sensor** to trigger sound.
A light **sensor** changes the colors of the digital sculpture.

censor(v), censure

Word	Meaning	Type
censor (v)	to remove or block parts of content	control / restriction
censure	to strongly criticize or officially condemn	judgment / criticism

Memory rule:
censor → cut the content
censure → criticize the creator
The authorities **censored** several scenes in the historical film.

The broadcaster **censored** explicit lyrics in the music video.
Scholars **censured** the museum's decision to alter the original artwork.
The academy officially **censured** the plagiarized exhibition concept.

conscience, conscious

Word	Meaning	Type
conscience	inner moral sense of right and wrong	noun (ethics)
conscious	aware, awake, mentally aware	adjective (state of mind)

Memory rule:
conscience = science of morality inside you
conscious = aware
The documentary appeals to the viewer's **conscience**.
The playwright created the character as the moral **conscience** of the story.
The curator remained **conscious** of cultural sensitivity.
The composer was **conscious** of the audience's emotional reaction.

continuous, continual

Word	Meaning	Pattern
continuous	without interruption	constant, nonstop
continual	repeated again and again with pauses	recurring

Memory rule:
continuous = no breaks
continual = happens many times

The video installation shows a **continuous** stream of moving images.
The sound performance produced a **continuous** tone for ten minutes.
The rehearsal faced **continual** interruptions from technical issues.
The museum receives **continual** requests for guided tours.

could have, could of

Form	Meaning	Correctness
could have	modal verb expressing past possibility	correct
could of	spelling error based on pronunciation	incorrect

Why the mistake happens:
In speech, **could have → could've** sounds like *could of*, but grammatically **of** cannot replace **have**.

Memory rule:
After modal verbs (*could, would, should, might, must*), always use **have**, never **of**.

The curator **could have** included more contemporary works.

The director **could have** chosen a different ending for the film.

Incorrect (do not use):

The artist *could of* used natural pigments. ❌

different than, different from

Form	Usage	Recommendation
different from	standard, formal, preferred in academic English	✓ recommended
different than	informal, mainly in American speech	avoid in academic writing

Memory rule:

In research writing, always use **different from**.

Digital illustration techniques are **different from** traditional engraving.

The cultural symbolism in Asian art is **different from** European iconography.

Incorrect (do not use):

The installation is *different than* previous exhibitions. ❌

elicit, illicit

Word	Meaning	Type
elicit	to draw out, obtain a response or reaction	verb (action)
illicit	illegal, forbidden by law or rules	adjective (description)

Memory rule:

elicit → **e**voke

illicit → **i**llegal

The installation aims to **elicit** emotional reactions from viewers.

The music was designed to **elicit** memories of childhood.

The museum refused to exhibit artifacts obtained through **illicit** trade.

Authorities investigated the **illicit** sale of cultural heritage objects.

emigrate, immigrate, migrate

Word	Meaning	Direction
emigrate	leave a country to live elsewhere	from a place
immigrate	enter a new country to live there	to a place
migrate	move from one place to another (general movement)	no fixed direction

Memory rule:

E = Exit (emigrate)

I = Into (immigrate)

M = Move (migrate)

Many artists **emigrated** during political changes to continue their work abroad.

The composer **emigrated** from his homeland and developed a new musical style.

The sculptor **immigrated** to France and joined the modernist movement.

After she **immigrated**, her art began reflecting multicultural themes.

Artistic styles **migrated** across Europe during the Renaissance.

Digital artists **migrated** to online platforms for exhibitions.

empathy, sympathy

Word	Meaning	Emotional distance
empathy	understanding and sharing another person's feelings	feel with
sympathy	feeling pity or concern for someone	feel for

Memory rule:

empathy = inside the emotion

sympathy = observing the emotion

The film creates **empathy** for the main character's struggles.

The actor performed with strong **empathy** toward the historical figure.

The audience felt **sympathy** for the tragic hero.

The sculpture expresses **sympathy** for victims of war.

every day, everyday

Form	Meaning	Type
every day	each day, daily	adverbial phrase (time)
everyday	ordinary, typical	adjective (description)

Memory rule:

If you can replace it with **each day → every day**

If you can replace it with **ordinary → everyday**

The gallery opens **every day** at 10 a.m.

Students practice sketching **every day** in the studio.

The exhibition shows **everyday** life in rural communities.

The artist paints **everyday** objects like cups and chairs.

every one, everyone

Form	Meaning	Type
everyone	all people in a group	pronoun (people)
every one	each individual item in a group	determiner + noun (things / specific members)

Memory rule:
everyone = everybody (people)
every one = each single one (countable items)
Everyone applauded the final performance.

The curator welcomed **everyone** to the opening ceremony.
The collector examined **every one** of the prints carefully.
The judge evaluated **every one** of the submitted portfolios.

fewer, less; many, much; number, amount
Quick summary rule
Countable → fewer / many / number
Uncountable → less / much / amount

Word	Used with	Meaning
fewer	countable nouns	smaller number of items
less	uncountable nouns	smaller quantity

The exhibition displayed **fewer** sculptures this year.
The museum used **less** artificial lighting.

Word	Used with	Meaning
many	countable nouns	large number
much	uncountable nouns	large quantity

The gallery presented **many** paintings from the 20th century.
The artist spent **much** effort on restoration.

Word	Used with	Meaning
number	countable nouns	how many items
amount	uncountable nouns	how much quantity

The **number** of artworks increased this season.
The **amount** of space in the hall is limited.

height, heighth

Word	Meaning	Correctness
height	measurement of how tall something is	correct standard English
heighth	nonstandard / dialect form	incorrect in academic English

Memory rule:
Only **height** is acceptable in formal and academic writing.

The installation changes perception depending on viewing **height**.

The stage design varies in **height** to create visual dynamics.
Incorrect (do not use):
The *heighth* of the statue is impressive. ✗

Quick contrast:
Correct: The **height** of the monument dominates the square.
Incorrect: *heighth* should never appear in scholarly writing.

I am done, I am finished

Phrase	Meaning	Usage nuance
I am done	the task is completed	neutral, common in speech and writing
I am finished	the activity is completed (sometimes sounds more final or formal)	more formal / sometimes dramatic

In modern English both are correct, but **I am done** is more natural in everyday communication.
The student explained, "**I am done** editing my portfolio."
The technician reported, "**I am done** setting up the lighting."
The director declared, "**I am finished** rehearsing this scene."
The sculptor wrote, "**I am finished** with the marble figure."

infer, imply

Word	Meaning	Who does it
imply	to suggest something indirectly	speaker / author / artist
infer	to understand or conclude from evidence	listener / reader / viewer

Memory rule:
imply → send a message
infer → receive a message

The director **implies** political criticism through symbolism.
The painting **implies** a connection to historical trauma.
Viewers **infer** the character's emotions from body language.
Critics **infer** the artist's intentions from recurring motifs.

lay, lie

Verb	Meaning	Needs object?	Forms
lay	to put/place something	yes (you lay something)	lay – laid – laid
lie	to rest/recline	no (you lie yourself)	lie – lay – lain

Memory rule:
lay = place (needs an object)
lie = rest (no object)

The curator **laid** the manuscript on the table.
The artist **lays** the canvas on the floor before painting.
The painting **lies** flat during restoration.
The actor **lay** on the stage during the performance.

log in, login, log-in

Form	Meaning	Type	Usage
log in	to enter a system	verb phrase	action
login	a username/account entry	noun (sometimes adjective)	thing
log-in	same as *login* (older hyphenated form)	noun/adj (less common)	formal/technical style

Memory rule:
verb → two words (log in)
noun → one word (login)

Students must **log in** to access the digital gallery archive.
Researchers **log in** to the museum database daily.
Each student receives a personal **login** for the art platform.
The system requires a secure **login** to edit exhibition data.
The website stores **log-in** details for registered users.
The technical manual explains the **log-in** procedure.

toward, towards

Form	Meaning	Usage
toward	in the direction of	preferred in American and academic English
towards	same meaning	more common in British English

The exhibition aims to shift attitudes **toward** contemporary art.
The artist moved **toward** abstract expressionism.
The dancers walked **towards** the stage center.
The narrative develops **towards** a symbolic conclusion.

uninterested, disinterested

Word	Meaning	Usage
uninterested	not interested, bored	lack of attention
disinterested	impartial, unbiased	neutrality / objectivity

Memory rule:
uninterested = no interest
disinterested = no personal interest (fair)

Some visitors seemed **uninterested** in abstract paintings.

The student remained **uninterested** during the lecture on art history.
The jury must be **disinterested** when judging artworks.
A **disinterested** critic evaluates the exhibition fairly.

utilize, use

Word	Meaning	Style
use	employ something for its normal purpose	clear, preferred in academic writing
utilize	employ something in a practical or unusual way	more formal / technical (often unnecessary)

Memory rule:
If nothing special is meant → **use**
If emphasizing adaptation or resourcefulness → **utilize**

The artist **uses** natural pigments.
The museum **uses** digital archives for research.
The installation **utilizes** recycled industrial materials.
The composer **utilized** street noise as musical texture.

when, whenever

Word	Meaning	Usage
when	at a specific time	particular situation
whenever	at any time, every time	repeated or indefinite situations

Memory rule:
when = one time
whenever = any time / every time

The audience applauded **when** the curtain closed.
The lights dimmed **when** the performance began.
Visitors ask questions **whenever** they see interactive art.
The musician improvises **whenever** the mood changes.

all right / alright

Word	Meaning	Usage
all right	correct, acceptable, safe, satisfactory	Formal English, academic writing, exams, articles — preferred standard form
alright	same meaning (informal spelling)	Informal messages, chats, dialogue, social media

Memory rule
Important writing → space → all right
Relaxed writing → no space → alright
The results are **all right** for publication.

Everything is **all right** now.
I'm **alright**, don't worry.
It's **alright**, we can go later.

all together / altogether

Word	Meaning	Usage
all together	in one group; at the same time	People or things physically together
altogether	completely; entirely; in total	Degree, opinion, or total amount

Core idea

👉 **all together = group**

👉 **altogether = completely / total**

The students stood **all together** in the hall.
Let's sing **all together**.
There were **altogether** 120 participants.
I **altogether** forgot about the meeting.

alternately / alternatively

Word	Meaning	Usage
alternately	one after another in turns	Describes switching order or sequence
alternatively	another option / choice	Used to introduce a different possibility

Core idea

👉 **alternately = in turns (A → B → A → B)**

👉 **alternatively = another choice (or)**

The stage lights flashed **alternately** blue and purple.
The dancers moved **alternately** fast and slow.
Visitors may listen to the audio guide. **Alternatively**, they may read the catalog.
The artist may use oil paint. **Alternatively**, watercolor is possible.

Ultra-short memory

together = group
total = altogether
turns = alternately
option = alternatively
formal = all right

beside / besides

Word	Meaning	Usage
beside	next to; by the side of	Physical position in space
besides	in addition to; also; moreover	Adding extra information or argument

Memory rule
No **S** → location
With **S** → addition

The sculpture stands **beside** the entrance of the museum.
The pianist sat **beside** the conductor.
Besides painting, she also works with ceramics.
The exhibition includes photos and, **besides**, several installations.

complement / compliment

Word	Meaning	Usage
complement	something that completes or matches well	Design, color theory, composition, harmony
compliment	praise; a nice remark	Speaking positively about a person or work

Memory rule
I = I like it → compliment
E = complete → complement

The warm colors **complement** the dark background.
The music perfectly **complements** the film scene.
The critic **complimented** the actor's performance.
Visitors **complimented** the artist on the exhibition.

disinterested / uninterested

Word	Meaning	Usage
disinterested	neutral; impartial; not biased	Judges, critics, experts giving objective opinion
uninterested	not interested; bored	Personal feeling; lack of curiosity or attention

Memory rule
DIS = distance from opinion → neutral
UN = no interest → bored

A **disinterested** jury selected the winning painting.
The critic tried to remain **disinterested** while reviewing the play.
He looked **uninterested** during the art lecture.

Students were **uninterested** in classical opera.

elicit / illicit

Word	Meaning	Usage
elicit	to draw out; to obtain a response or reaction	Questions, emotions, reactions in audience
illicit	illegal; not allowed by law or rules	Forbidden actions, piracy, illegal trade

Memory rule
E = extract (get a reaction)
I = illegal

The film **elicits** strong emotions from viewers.
The painting **elicited** admiration from critics.
The museum rejected **illicit** antiquities.
The artist refused to use **illicit** materials.

farther / further

Word	Meaning	Usage
farther	physical distance in space	Measurable distance (meters, steps, locations)
further	abstract distance; additional; more	Ideas, discussion, development, time

Memory rule
Far → distance you can walk → farther
Further → future / development → further

If you can measure it → **farther**
If you cannot measure it → **further**

The gallery is **farther** down the street.
Move the sculpture **farther** from the wall.
The lecture will **further** explain modern art theory.
The research needs **further** analysis.

figuratively / literally

Word	Meaning	Usage
figuratively	not real; metaphorical meaning	Imagery, symbolism, artistic description
literally	exactly true; real meaning	Facts, actual events, precise description

Quick check trick
Replace the word:
symbolically / metaphorically → figuratively
actually / in reality → literally
Memory rule
Figure → image → metaphor → figuratively
Letter → exact words → literally

The stage became **figuratively** a battlefield.
The poem **figuratively** speaks about freedom.
The sculpture **literally** weighs two tons.
The artist **literally** painted the mural in one day.

foreword / forward

Word	Meaning	Usage
foreword	introductory text at the beginning of a book	Publishing, catalogs, exhibition books
forward	ahead; onward; to send	Movement, direction, email/message sending

Memory rule
WORD in the word → text → foreword
WARD (direction) → movement → forward

The curator wrote the **foreword** to the exhibition catalog.
The book contains a **foreword** by a famous art historian.
Please **forward** the invitation to the gallery.
The camera moves **forward** during the scene.

historic / historical

Word	Meaning	Usage
historic	important in history; memorable	Major events, turning points, masterpieces
historical	related to the past	Period style, research, reconstruction

Memory rule
Historic → hit story → big event
Historical → general past
If it changed history → **historic**
If it just belongs to the past → **historical**

The premiere became a **historic** moment in theatre.
This painting is a **historic** masterpiece.
The artist studies **historical** techniques.

The play is set in a **historical** period.

i.e. / e.g.

Word	Meaning	Usage
i.e.	that is; in other words	Clarification, exact explanation
e.g.	for example	Giving examples (not full list)

Memory rule
i.e. = in essence → same meaning
e.g. = example given → sample items
If you explain → **i.e.**
If you list examples → **e.g.**

The artwork uses a monochrome palette, **i.e.**, only black and white.
The exhibition focuses on portraiture, **i.e.**, images of people.
The gallery shows modern styles, **e.g.**, minimalism and abstract art.
The course studies classical artists, **e.g.**, Leonardo and Michelangelo.

It's / its

Word	Meaning	Usage
it's	it is / it has (contraction)	Sentence with a verb
its	belonging to it (possessive)	Shows ownership

Memory rule
apostrophe = missing letter → it's = it is
no apostrophe = ownership → its
If you can say **it is → it's**
If you mean **belonging to it → its**

It's a famous painting.
It's been restored recently.
The museum changed **its** exhibition plan.
The theatre opened **its** new stage.

principal / principle

Word	Meaning	Usage
principal	main; most important; person in charge	Leading role, main element, director/head
principle	rule; fundamental idea; law	Theory, ethics, artistic rules

Memory rule
The principal is your pal (person)
Principle = rule

She played the **principal** role in the ballet.

The **principal** theme of the exhibition is identity.
The design follows the **principle** of balance.
Perspective is a basic **principle** of drawing.

who's / whose

Word	Meaning	Usage
who's	who is / who has (contraction)	Followed by a verb
whose	belonging to whom (possessive)	Shows ownership

Memory rule
apostrophe = missing letter → who's = who is
no apostrophe → ownership → whose
If you can say **who is → who's**
If you mean **belonging to someone → whose**

Who's the artist in this exhibition?
Who's performing tonight?
The sculptor **whose** work you saw won an award.
The actor **whose** costume was red stood center stage.

your / you're

Word	Meaning	Usage
your	belonging to you (possessive)	Before a noun
you're	you are (contraction)	Before adjective or verb

Memory rule
apostrophe = missing letter → you're = you are
no apostrophe → possession → your
If you can say **you are → you're**
If it shows something belongs to you → **your**

I like **your** painting.
Your performance was impressive.
You're a talented actor.
You're presenting the project today.

Task 1. Word forms: Nouns from adjectives. Change the adjective in bold in each of these sentences to a noun so that the word is grammatically correct in the sentence.

1. Items of **valuable** can be left in the safe at reception.
2. Money cannot make up for bad **tasteful** and bad manners.
3. Do you have a **thirsty** for knowledge? Then why not enroll on one of our evening college courses?
4. It is often said that "**honest** is the best policy".

5. It can often be lack of **confident** that prevents a student from maximizing his or her potential.

6. Many people heading off to college for the first time are often unaware of the **expensive** involved in simple day-to-day life.

7. Student discounts are offered on most products and services on our website, although some **restricted** apply.

8. The Director of Studies is unable to say with any **certain** when the new changes will be implemented.

9. Unnecessary **absent** from work is costing American companies millions of dollars a year.

10. Please complete the form and return it at your earliest **convenient**.

11. Despite a **relaxed** of regulations, many feel that they are under too much pressure to conform to a set out outdated rules.

12. Sometimes in business, rules have to be changed according to needs: **flexible** is the key to success.

13. Health and **safe** issues should be a priority with any organization.

14. The management accepts no **responsible** for items lost or stolen in the cafeteria and immediate area.

15. In advertising, **accurate** is very important when it comes to identifying the target market.

16. The legal **professional** is often criticized for concentrating on making money instead of upholding the law.

17. There were several unforeseen **complicated** with the new airport extension owing to opposition from environmental groups.

18. Do you know the **different** between net profit and gross profit? Is overtime the same as allowed time? If you answered “no” to the first and “yes” to the second, it’s time you joined our “Business for Basics” course!

19. His success and popularity were probably due in part to his wonderful **charismatic**.

20. There is a growing problem of drug **addicted** in our cities.

21. As soon as the **investigative** is complete, we can make a decision.

22. There can be no **justified** for paying health workers so little money.

23. By the time he was thirty, he was no longer able to differentiate between fantasy and **real**.

Task 2. Word forms: Adjectives from verbs. Change the verbs in bold in each sentences to an adjective so that the word is grammatically correct in the sentence.

1. At the recruitment drive we were shown a lot of **promote** material, but it wasn’t very **inspire**.

2. Recently, there have been some **innovate** and **impress** plans to change the student social areas.

3. The task we were given was very **repeat** and as a result it quickly became very **bore**.

4. Everybody was very **excite** when we were told about the cultural trip to Europe, but I was a little **doubt** it would go ahead.

5. Our new Director of Studies isn't very **decide** and needs to play a more **act** role in the day-to-day running of the college.

6. Computer software designers need to be far more **invent** if they want to keep up with a changing and **change** market.

7. The Coke and coffee machines have both been out of order five times this week, and the air conditioning hasn't been working for a month: these **continue** breakdowns, coupled with the **continue** heat, have resulted in a lot of short tempers.

8. My tutor isn't very **approach**: in fact, some of my fellow students find him a little bit **frighten**!

9. Her presentation wasn't very **convince**, and several of her classmates were extremely **criticize** of her arguments.

10. The market for all-**include** holidays (in which customers pay for their flight, accommodations, meals, and drinks in advance) has become very **compete**.

11. Our tutor is very **help** and **support**, but unfortunately he isn't very **depend**.

12. The mistake was easily **rectify**, but it would have been far more **prefer** if it hadn't happened in the first place.

13. The accident was **avoid**, and it wouldn't have happened if you hadn't been so **care**.

14. He's a very **create** and **imagine** artist, and his commitment to helping young painters is **admire**.

15. When you apply for a job, it is very important to be **specify** about your **occupy** qualifications, and any previous experience.

16. The two comments were **contradict**, and it was clear the student who wrote the essay wasn't very **enthuse** about his subject.

17. An **act** lifestyle is **prefer** to a sedentary one, and is certainly much healthier.

Тема 2. Анотація наукового дослідження та формування ключових слів / Abstract of a scientific study and keyword development.

PART 1. SUBMISSION OF THE MANUSCRIPT

(Adapted from https://hudprom.org.ua/index.php/hp/samples and https://sportpedagogy.org.ua/index.php/ppcs)

Task 1. Read the text. Translate the words and word combinations.

Aims & Scope

HUDPROM: The Ukrainian Art and Design Journal is **рецензоване академічне видання** that **містить оригінальні дослідження з** the theory, history, and practice of fine arts, design, decorative arts, illustration, painting, architecture, and **суміжних** visual disciplines.

The aim of the journal is to provide a platform for **наукового спілкування** among researchers, educators, artists, and theorists **які займаються аналізом мистецьких явищ як у сучасному, так і в історичному контексті**.

The objectives of the journal include:

- **висвітлення сучасних підходів** in visual art and design;
- **сприяння міждисциплінарним дослідженням на перетині** art, culture, and technology;
- **публікацію оглядів академічних видань**, exhibition catalogs, textbooks, and monographs in the fields of art and design;
- **підтримку поширення академічних знань у галузі** art history within the Ukrainian and international **науковій спільнотах**.

Журнал вітає статті від науковців, викладачів, аспірантів, здобувачів ступеня та практиків, чия робота пов'язана з візуальною культурою, мистецькою та дизайнерською освітою.

Manuscript Submission

All manuscripts with **супровідні документи** submitted for publication in the journal must be subject to **попередню процедуру рецензування**. The file with the manuscript should be submitted to the editorial office or sent by e-mail. The author sends a separate file together with the manuscript application and questionnaire in the prescribed form. Postgraduate students attach a review with a recommendation to the press, **підписану своїм науковим керівником або консультантом**.

Manuscript Format

У рукописі допускається участь до трьох співавторів. Text should be one spaced, in Times New Roman, 10-point typeface. Margins: 2 cm at top, bottom, right, and left. Manuscript size: From 13000 characters.

Main Document Formatting Rules

• Вирівнювання тексту

• Дефіс
• Лапки
• Сторінки не повинні мати нумерації
• Абзацний відступ

Article Style. Citing in the Text.

Точне та чітке вираження ваших думок та дослідницької інформації має бути головною метою наукового письма. Remember that accuracy and clarity are even more important **коли ви намагаєтеся донести складні ідеї**. **Обмежте свій огляд літератури, ідеї та обговорення вашою темою, предметом, моделлю, оглядом, коментарем чи випадком. Уникайте розпливчастої термінології та надмірної кількості прози**. Use short rather than long sentences. A sentence made of more than 40 words should probably be rewritten as two sentences. **Якщо необхідно використовувати жаргон, зведіть його до мінімуму та чітко поясніть терміни, які ви використовуєте.** Write with з **певною мірою формальності**, using **наукову мову** and avoiding conjunctions, slang, and discipline or regionally specific nomenclature or terms (e.g. exercise nicknames).

Title page *should carry:*

• the article title;

• full names (first name, middle-name initials), and last names of all authors;

• authors' affiliations;

• names, e-mail of the corresponding author should be given.

AI Tools Usage

Автори повинні чітко розкрити використання будь-яких генеративних інструментів штучного інтелекту (наприклад, ChatGPT) під час підготовки рукопису. Цю інформацію слід надати в окремому підрозділі під назвою «Використання інструментів штучного інтелекту», розміщеному перед розділом літератури. Прийнятні способи використання включають корекцію граматики, полірування мови або допомогу з фразуванням. Також необхідно розкрити використання штучного інтелекту для аналізу даних, інтерпретації або синтезу літератури. Автори несуть повну відповідальність за весь контент.

Examples of acceptable AI disclosure statements:

Use of Artificial Intelligence:

Під час написання цього рукопису автори використовували ChatGPT (OpenAI, Сан-Франциско, Каліфорнія) для покращення мови та граматики. Після використання цього інструменту автори

переглянули та відредагували контент за потреби й несуть повну відповідальність за зміст публікації.

ПРОЦЕДУРА РЕЦЕНЗУВАННЯ РУКОПИСІВ. Журнал використовує процес подвійного сліпого рецензування на всіх етапах оцінювання рукописів

1. Editorial review. The Chief editor will review the manuscripts to evaluate if it fits into the profile of the journal, and that the basic demands to quality is present.

2. Peer review.

2.1. If the manuscript passes point 1, the next step is peer review by two independent reviewers who hold a relevant doctoral degree or equivalent and know the actual topic(s) very well.

2.2. Procedure of peer Review.

Огляд базується на взаємній анонімності. In addition to a general evaluation of the scientific level of the manuscript, the reviewer will be asked to evaluate:

Логічна зв'язність, структура та розбірливість рукопису;

Актуальність та цінність рукопису;

Чи належним чином обговорюються та аналізуються порушені питання;

Чи підтверджуються висновки джерелами та даними;

Чи є використання джерел сумлінним та методично прийнятним;

Чи є посилання достатніми та відповідають редакційним інструкціям.

The reviewer will also be asked whether he or she recommends publication; publication after improvements; or does not recommend publication.

3. Final review. The Chief editor has the final decision whether a manuscript will be published.

The following criteria are always considered for each submission in the peer-review process:

- **етичні аспекти;**
- **оригінальність роботи;**
- **важливість інформації;**
- **ясність та зрозумілість тексту;**
- **доречність методів;**
- **інтерпретація результатів;**
- **обґрунтованість висновків.**

Timeframes

Peer review typically takes 4 week, but there are a lot of variables to take into account. Stages of the submission process include:

Processing the initial manuscript – 1 week;
Selecting peer reviewers – 1 week;
Sending the paper out for review and waiting for comments – 4 week;
Rendering an editorial decision – 1 week.

Corrections. Author's response letter accompanying the revised version of the manuscript. The authors should state clearly and precisely every step taken in accordance with the reviewers' requests. The description should be listed on a numbered basis, in the order of reviewers' comments. Altered paragraphs in the new version of the manuscript should be specified using page and paragraph numbers or alternatively marked in yellow color.

Acceptance. The review process in journal is confidential (double-blind) – the author and the reviewer are anonymous to each other. Submitted manuscripts are accepted for publication after a positive opinion of the independent reviewers.

Conflict of interests. Authors should disclose at the time of submission any financial arrangements they may have. Such information will be held in confidence while the paper is under review and will not influence the editorial decision. However, if the manuscript is accepted for publication, the editors will usually discuss with the authors the manner in which such information is to be communicated to the reader.

Task 2. Translate into English in writing. Use vocabulary if necessary.

Критерії оцінки статті

1. Актуальність наукової статті (обґрунтування актуальності, представлено доводи та є логічна аргументація);
2. Формулювання мети та завдань дослідження: Мета сформульована і відображає основне призначення публікації, позначені завдання дослідження, представлена послідовність їх вирішення;
3. Зміст: Зміст повністю відображає заявлену тему; ідеї та основні положення викладені ясно, розгорнуто і аргументовано;
4. Огляд літератури за темою дослідження: Огляд використаних джерел літератури представлений повно і різноманітно із дотриманням правил оформлення посилань і цитат;
5. Організація матеріалу статті (структура): Стаття вибудувана логічно, послідовно, з усіма структурними елементами (вступ, основна частина, термінологічний глосарій, висновки, бібліографія і т.п.);
6. Оригінальність викладу: Матеріал статті викладено власними словами, представлені власні ідеї та пропозиції в галузі досліджуваної проблеми.
7. Культура цитування. Текстові запозичення більше 20 % одного й того ж автора – цей автор автоматично стає співавтором.

Task 3. Read and analyse the document "EASE Guidelines for Authors and Translators of Scientific Articles to be Published in English" [https://ease.org.uk/publications/author-guidelines-authors-and-translators/] and be ready to communicate with your groupmates.

Task 4. Give Ukrainian equivalents of the following words and word combinations.

Acceptance Acknowledgements Appropriateness of the methods Archival issues Article style Author's affiliation Authorship statement	General guidelines for Highlights Importance of the information Independent reviewers Interpretation of the results List of reviewers Literature review Logical coherence Manuscript preparation
Citing in the text Clarity and comprehensibility of the text Common reasons for rejection Conflict of interests Copywrite holder Corrections	Originality of the work Peer review process Permanent archives Processing the initial manuscript Publication frequency Publisher Reasonability of the conclusions Reciprocal anonymity Review procedure for manuscripts
Deputy editor Double-blind review process Editor and members of the editorial board Editorial procedure Ethical aspects	Search articles by Selecting peer reviewers Self-archiving Submission of manuscripts Timeframes Vague terminology Value of the manuscript

PART 2. ANNOTATION DEVELOPMENT TECHNOLOGIES.

What is Bloom's Original Taxonomy?

Original Bloom's taxonomy was developed in the 1940s by **Benjamin Bloom** and his associates Max Englehart, Edward Furst, Walter Hill, and David Krathwohl to classify educational goals into different categories that can better assess the students' performance.

With multiple revisions to the original taxonomy, Bloom and his colleagues published the final version in 1956 as the *Taxonomy of Educational Objectives*. While it was designed to help with student evaluation at first, it rapidly evolved into a tool for teachers to plan their curriculum, define explicit learning objectives, and create classroom activities. It has been developed for usage in K–12 schools, colleges, and universities.

David Krathwohl and co-editor Lorin Anderson offered a version of the 1956 hierarchy in 2001, with extras from cognitive psychologists, curriculum theorists, educational researchers, and testing and assessment experts. The revised Bloom's Taxonomy took shape with more dynamic concepts as opposed to the original version that only focused on a unilateral objective. By replacing nouns with verbs, students were given a clearer objective to work with and set expectations.

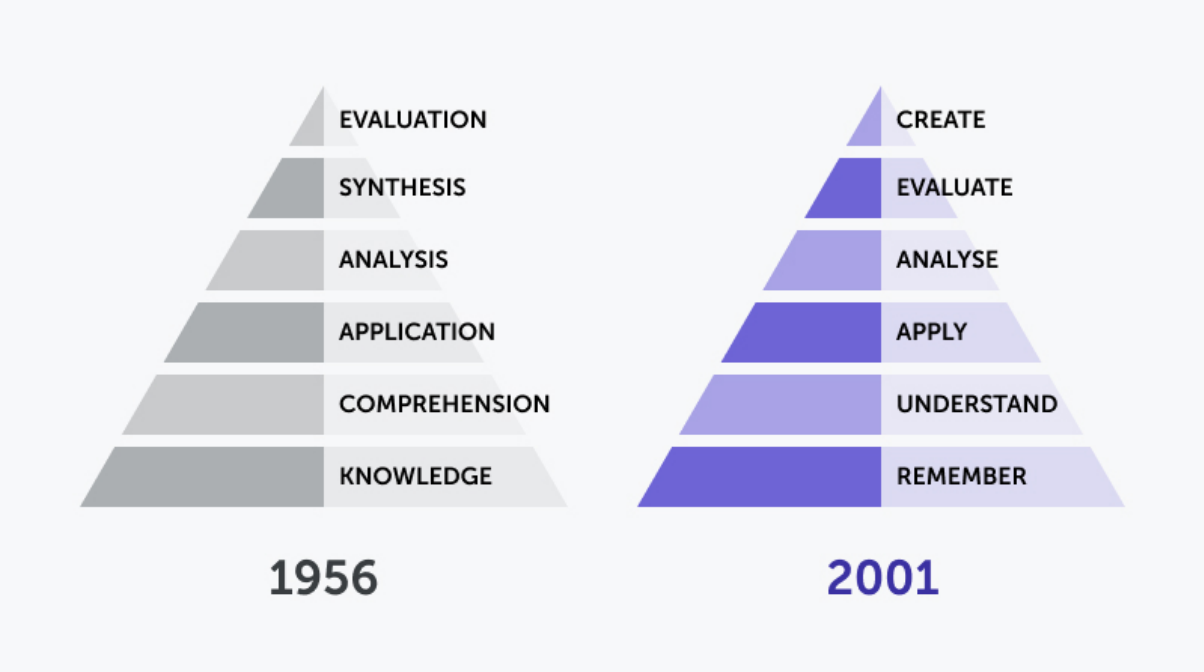


Fig. 1. Comparison image of the original vs. revised Bloom's Taxonomies (Kuzmina J. Bloom's Taxonomy: Levels, Verbs & Examples. https://www.valamis.com/hub/blooms-taxonomy)

The revised Taxonomy changes the two last Bloom's taxonomy learning stages, Synthesis/Evaluation, to make them more apparent and emphasize on application of knowledge, which is the primary objective of effective learning.

Bloom's updated taxonomy further divides the cognitive domain, which includes comprehension, into four distinct categories that include factual, conceptual, procedural, and metacognitive [https://www.utica.edu/academic/Assessment/new/Blooms%20Taxonomy%20-%20Best.pdf].

Knowledge		**Comprehend**	
Count	Read	Classify	Interpret
Define	Recall	Conclude	Cite
Describe	Recite	Convert	Locate
Draw	Record	Describe	Make sense of
Enumerate	Reproduce	Discuss	Paraphrase
Find	Select	Estimate	Predict
Identify	Sequence	Explain	Report
Label	State	Generalize	Restate
List	Tell	Give examples	Review
Match	View	Illustrate	Summarize
Name	Write		Trace
Quote			Understand
Apply		**Analyse**	
Act	Imitate	Break down	Focus
Administer	Implement	Characterize	Illustrate
Articulate	Interview	Classify	Infer
Assess	Include	Compare	Limit
Change	Inform	Contrast	Outline
Chart	Instruct	Correlate	Point out
Choose	Paint	Debate	Prioritize
Collect	Participate	Deduce	Recognize
Compute	Predict	Diagram	Research
Construct	Prepare	Differentiate	Relate
Contribute	Produce	Discriminate	Separate
Control	Provide	Distinguish	Subdivide
Demonstrate	Relate	Examine	
Determine	Report		
Develop	Select		
Discover	Show		
Dramatize	Solve		
Draw	Transfer		
Establish	Use		
Extend	Utilize		
Synthesize		**Evaluate**	
Adapt	Intervene	Appraise	Interpret
Anticipate	Invent	Argue	Judge

Categorize	Make up	Assess	Justify
Collaborate	Model	Choose	Predict
Combine	Modify	Compare &	Prioritize
Communicate	Negotiate	Contrast	Prove
Compare	Organize	Conclude	Rank
Compile	Perform	Criticize	Rate
Compose	Plan	Critique	Reframe
Construct	Pretend	Decide	Select
Contrast	Produce	Defend	Support
Create	Progress	Evaluate	
Design	Propose		
Develop	Rearrange		
Devise	Reconstruct		
Express	Reinforce		
Facilitate	Reorganize		
Formulate	Revise		
Generate	Rewrite		
Incorporate	Structure		
Individualize	Substitute		
Initiate	Validate		
Integrate			

Task 1. Using these words create your own list of words connected with your dissertation.

Task 2. Construct a full scientific annotation of a manuscript using all six cognitive levels presented in the table (Knowledge → Comprehension → Application → Analysis → Synthesis → Evaluation). Follow the sequence strictly and integrate outputs into one coherent final text.

At the **Knowledge** level, identify and state the core elements: research aim, subject, methods, sample characteristics, and key findings.

At the **Comprehension** level, restate the study concisely in your own words, clarifying the research logic, methodological approach, and meaning of the results.

At the **Application** level, indicate how the findings can be used in practice or further research, and classify the study within its scientific domain.

At the **Analysis** level, examine the internal structure of the study: distinguish variables, identify relationships, and detect methodological strengths and limitations.

At the **Synthesis** level, formulate an integrated interpretation: propose implications, generate generalized conclusions, and outline potential developments or extensions of the research.

At the **Evaluation** level, critically assess the study: judge its scientific value, justify its contribution, evaluate reliability and validity, and provide a reasoned recommendation regarding its applicability or publication relevance.

Produce a final annotation as a single structured paragraph that reflects all six levels in a logically connected and academically appropriate form.

Knowledge	
Useful Verbs	**Sample Question Stems**
Tell List Describe Relate Locate Write Find State Name	What happened after … ? How many … ? Who was it that … ? Can you name the … ? Describe what happened at …? Who spoke to …? Can you tell why …? Find the meaning of …? What is…? Which is true or false …?
Comprehension	
Useful Verbs	**Sample Question Stems**
Explain Interpret Outline Discuss Distinguish Predict Restate Translate Compare Describe	Can you write in your own words...? Can you write a brief outline...? What do you think could of happened next...? What do you think...? Can you distinguish between...? What differences exist between...? Can you provide an example of what you mean...? Can you provide a definition for...?
Application	
Useful Verbs	**Sample Question Stems**
Solve Show Use Illustrate Construct Complete Examine Classify	Do you know another instance where...? Could this have happened in...? Can you group by characteristics such as...? What factors would you change if...? Can you apply the method used to some experience of your own...? What questions would you ask of...? From the information given, can you develop a set of instructions about...? Would this information be useful if you had a ...?

Analysis	
Useful Verbs	**Sample Question Stems**
Analyze Distinguish Examine Compare Contrast Investigate Categorize Identify Explain Separate	Which events could have happened...? How was this similar to...? What was the underlying problem with...? What do you see as other possible outcomes? Why did ... changes occur? Can you compare your ... with that presented in...? Can you explain what must have happened when...? What are some of the problems of...? Can you distinguish between...? What was the problem with...?
Synthesis	
Useful Verbs	**Sample Question Stems**
Create Invent Compose Predict Plan Construct Design Propose Devise Formulate	Can you design a ... to ...? Can you see a possible solution to...? If you had access to all resources how would you deal with...? What would happen if...? How many ways can you...? Can you create new and unusual uses for...? Can you develop a proposal which would...?
Evaluation	
Useful Verbs	**Sample Question Stems**
Judge Select Choose Decide Justify Debate Verify Argue Recommend Assess Discuss Rate Prioritize Determine	Is there a better solution to...? Judge the value of...? Can you defend your position about...? Do you think ... is a good or a bad thing? How would you have handled...? What changes to ... would you recommend? Do you believe...? How effective are...? What do you think about...?

Watch Out for Verbs that are not Measurable

In order for an objective to give maximum structure to instruction, it should be free of vague or ambiguous words or phrases. The following lists notoriously ambiguous words or phrases which should be avoided so that the intended outcome is concise and explicit.

WORDS TO AVOID	**PHRASES TO AVOID**
• *Believe*	• *Appreciation for*
• *Hear*	• *Acquainted with*
• *Realize*	• *Adjusted to*
• *Capacity*	• *Awareness of*
• *Intelligence*	• *Capable of*
• *Recognize*	• *Comprehension of*
• *Comprehend*	• *Cognizant of*
• *Know*	• *Enjoyment of*
• *See*	• *Conscious of*
• *Conceptualize*	• *Familiar with*
• *Listen*	• *Interest in*
• *Self-Actualize*	• *Interested in*
• *Memorize*	• *Knowledge of*
• *Think*	• *Knowledgeable about*
• *Experience*	• *Understanding of*
• *Perceive*	
• *Understand*	
• *Feel*	

6 levels of Thinking in Bloom's Taxonomy

The taxonomy is commonly shown as a pyramid to emphasize the importance of information to students. Bloom's framework must be followed in order as a taxonomy; learners must begin with knowledge and master that level. Furthermore, the students aim is to reach the top level called Create where they can create new or original work in similar ways.

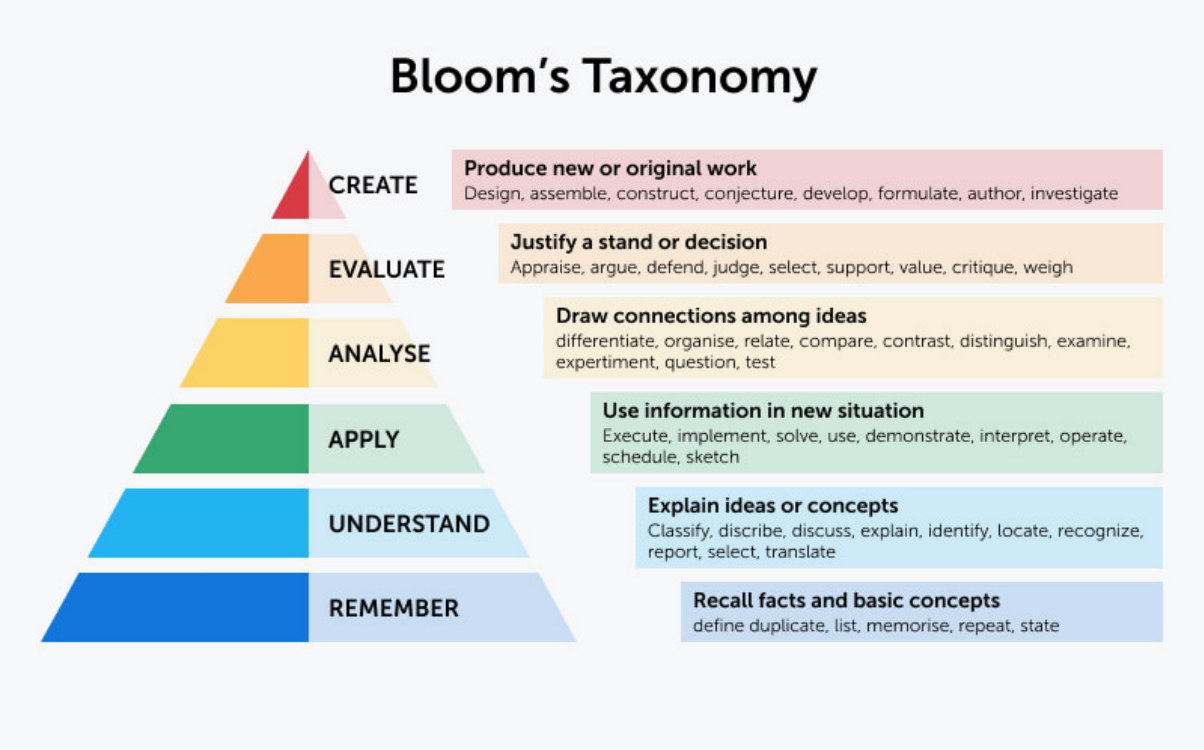


Fig. 2. The core idea of the Bloom's Taxonomy (Kuzmina J. Bloom's Taxonomy: Levels, Verbs & Examples. https://www.valamis.com/hub/blooms-taxonomy)

Bloom's taxonomy can be used as a structural framework for writing a logically ordered and methodologically transparent abstract. Instead of listing results descriptively, the abstract is organized according to cognitive levels: defining the problem, explaining the approach, applying methods, analyzing data, evaluating findings, and indicating novelty or contribution.

The taxonomy most commonly referenced is Bloom's taxonomy. Its revised version by Anderson and Krathwohlformulates six cognitive processes: remember, understand, apply, analyze, evaluate, and create. These verbs can guide the rhetorical construction of each abstract component.

In practice, the abstract can be structured as follows:

At the background level (understand), use verbs such as define, describe, explain, outline, identify.

Example formulation: "The study aims to examine and explain…"

At the methodological level (apply), use verbs such as implement, employ, utilize, measure, assess.

Example formulation: "The study employed a randomized controlled design and measured…"

At the analytical level (analyze), use verbs such as analyze, compare, determine, examine relationships, test differences.

Example formulation: "Data were analyzed to determine differences between groups…"

At the interpretative level (evaluate), use verbs such as evaluate, interpret, confirm, validate, demonstrate.

Example formulation: "The findings demonstrate that…"

At the contribution level (create), use verbs such as propose, develop, establish, formulate, model.

Example formulation: "The study proposes a model for…"

For journal manuscripts, especially in empirical research, an effective abstract progression is:

Problem identification → Objective formulation → Method application → Data analysis → Key results → Interpretation → Contribution.

Bloom's taxonomy helps ensure that the abstract moves beyond description toward analysis and evaluation.

Below are structured abstract examples in the field of art and culture. Each sentence reflects progressive cognitive levels derived from Bloom's taxonomy. The progression follows: understand → apply → analyze → evaluate → create.

Example, **Contemporary Public Art and Urban Identity.** The article identifies and describes key theoretical approaches to urban identity formation in contemporary public art discourse. It applies spatial analysis and ethnographic observation to public installations implemented in post-industrial cities. The study examines relationships between artistic intervention, spatial symbolism, and community perception. The results assess the effectiveness of public art projects in strengthening civic engagement and symbolic belonging. The research develops a conceptual framework linking aesthetic intervention with urban socio-cultural resilience.

The article **identifies** and **describes** key theoretical approaches to urban identity formation in contemporary public art discourse.	Understanding. The verbs **identifies** and **describes** signal clarification of theoretical background and positioning within existing scholarship.
It **applies** spatial analysis and ethnographic observation to public installations implemented in post-industrial cities.	Applying. The verb **applies** indicates methodological implementation. The abstract moves from conceptual framing to operationalization, specifying research tools and empirical setting.
The study **examines** relationships between artistic intervention, spatial	Analyzing. The verb **examines** reflects structural analysis.

symbolism, and community perception.	
The results **assess** the effectiveness of public art projects in strengthening civic engagement and symbolic belonging.	Evaluating. The verb assess signals judgment based on empirical findings.
The research **develops** a conceptual framework linking aesthetic intervention with urban socio-cultural resilience.	Creating. The verb **develops** represents knowledge production beyond analysis. The study culminates in the construction of an original framework, indicating theoretical contribution.

Task 3. Complete the sentences with the suitable words in the right form

evaluate implement explain analyze formulate

1. Museum Pedagogy and Cultural Transmission.

The research _____ the theoretical foundations of museum pedagogy within cultural transmission studies. It _____a mixed-method design to measure visitor learning outcomes in interactive exhibition formats. The study _____cognitive engagement, interpretive strategies, and narrative retention among adult visitors. The findings _____the pedagogical impact of participatory exhibition models compared to traditional display formats. The article _____evidence-based recommendations for designing culturally responsive museum education programs.

apply design analyze evaluate define

2. Cultural Heritage and Digital Preservation

The study _____digital preservation as a multidimensional cultural practice and outlines its theoretical dimensions. It _____archival analysis and digital mapping techniques to selected heritage digitization projects. The research _____technical, aesthetic, and ethical dimensions of digital reconstruction. The results _____sustainability challenges and epistemological risks associated with virtual heritage representation. The study _____a methodological protocol for balancing authenticity, accessibility, and technological innovation in digital heritage initiatives.

describe construct discourse examine evaluate

3. Performance Art and Social Critique

The article _____the historical evolution of performance art as a medium of social critique. It applies _____analysis to performances addressing migration and identity politics. The study _____performative

strategies, audience reception, and symbolic resistance mechanisms. The findings _____the capacity of performance art to influence public discourse and cultural narratives. The research _____a theoretical model explaining how embodied artistic practices generate socio-political transformation within contemporary cultural systems.

Task 4. Bloom-Based Abstract Construction.

https://visnik.org.ua/09-arhive.html

1. Choose any 5 articles (connected with your topic) without any annotation.
2. Create 5 annotations.
3. Each annotation must have 5 sentences reflecting a progressively higher cognitive level (understand → apply → analyze → evaluate → create).
4. Give the citation(-s) to the chosen articles.

PRACTICE

An annotation is a shortened version of a text aimed at giving the most important information or ideas of the text. Annotation is an important part of writing academic papers, which usually include extensive references to the work of others. At Ukrainian universities, writing annotation of scientific texts in English is often an examination assignment. The development of annotating skills is therefore important for those who wish to master English academic writing.

Requirements

A good annotation satisfies the following requirements:

1. It condenses the source text and offers a balanced coverage of the original. Avoid concentrating upon information from the first paragraph of the original text or exclusively focusing on interesting details.
2. It is written in the summary writers own words.
3. It does not evaluate the source text and is written in a generally neutral manner.
4. The first sentence of the annotation contains the name of the author of a summarized text, its title, and the main idea.
5. Annotation uses enough supporting detail and transition device that show the logical relationship of the ideas.
6. It satisfies the requirements set to its length (which may be quite different; however, for a rather short text, the summary is usually between one-third and one-fourth of its length).

Steps

1. Skim the original text and think about the author's purpose and main idea of the text.
2. Try to divide the text into sections, or, if it has subheadings, think about the idea and important information that each section contains.

3. Now read the text again highlighting with a marker important information in each section or taking notes. You may also write an outline of the text.

4. Try to write a one-sentence summary of each section/part of the outline in your own words; avoid any evaluation or comments. Use the words and expressions synonymous to those used by the author of a summarized text.

5. Decide what key details may be added to support the main point of the text and write them down.

6. Write the first sentence of the annotation with the name of the author of a summarized text, its title, and the main idea.

7. Add appropriate transition devices (logical connectors) to show the logical relationship of the ideas and to improve the flow of the summary.

8. Go through the process again making appropriate changes if necessary.

What to include in an abstract

The main challenge you'll face when writing your abstract is keeping it concise *AND* fitting in all the information you need. Depending on your subject area the journal may require a structured abstract following specific headings. A structured abstract helps your readers understand your study more easily.

Background or **Introduction – What is currently known?**

Start with a brief, 2 or 3 sentence, introduction to the research area. The point of the research – why should we care about the study? This is usually a statement of the BIG problem that the research helps to solve and the strategy for helping to solve it. It prepares the reader to understand the specific research question.

Objectives or **Aims – What is the study and why did you do it?**

Clearly state the research question you're trying to answer. The specific research question – the basis of credible science. To be clear, complete and concise, research questions are stated in terms of relationships between the variables that were investigated. Such specific research questions tie the story together – they focus on credible science.

Results – What did you find?

The major findings – not only data, but the RELATIONSHIPS found that lead to the answer. Results should generally be reported in the past tense but the authors' interpretation of the factual findings is in the present tense – it reports the authors' belief of how the world IS. Of course, in a pilot study such as the following example, the authors cannot yet present definitive answers, which they indicate by using the words "suggest" and "may".

Conclusions – What did you conclude?

The consequences of the answers – the value of the work. This element relates directly back to the big problem: how the study helps to solve the problem, and it also points to the next step in research. Tell the reader why your findings matter, and what this could mean for the 'bigger picture' of this area of research.

В анотації повинні бути представлені наступні аспекти змісту статті:

Annotation. Name and Surname of the author (-s). Title of the article. Background. Складається з 2-3 речень. Слід коротко представити проблему. **Objectives (aim / purpose).** Складається з 1 речення. Надається або визначається чітка мета вашої статті. Що ви бажаєте розглянути або дослідити або розкрити у статті. Мета береться (копіюється) з тексту статті. **Results.** Розкриваються результати вашої роботи без вступу; повинні бути представлені коротко і обґрунтовано. Зауважте, що речення не мають бути один в один взяті з тексту статті. Оскільки дослідження було вами вже зроблено, то у цій частині, як правило, використовується Past Simple. Прийнято використовувати наступні слова: розкрито, проаналізовано, обґрунтовано, визначено, представлено, показано, проілюстровано тощо. Повинно бути чітко розписано, що ви зробили. Таким чином, будь-хто, хто прочитає ваші Результати має повторити їх і отримати той самий результат. **Conclusions.** Необхідно надати ключові висновки якомога чіткіше. Можна включати коротке, більш загальне тлумачення результатів та / або конкретних рекомендацій для майбутніх досліджень.

Task. Read a passage from the article "Teaching vocabulary in colour" by Anna Gnoinska and its annotation. Evaluate an annotation according to the described above requirements and try to improve it.

Teaching Vocabulary in Colour

Colours have a tremendous influence on human health and the psyche. A lack or overabundance of certain colours can cause physical or emotional disorders. Exposure to colour vibrations is used in the treatment of a number of diseases and mental problems. The colour of the classroom walls, curtains, or even the teacher's clothes can either soothe or irritate students.

Colour is also an important tool in visual thinking. It separates ideas so they can be seen more clearly; it stimulates creativity and aids the memory. Colour captures and directs attention. Even conventionally outlined notes can benefit from colour coding; maps ... and most expressive drawings are considerably more effective in colour (Williams 1983:107).

It is not unimportant, however, which colours we use to stimulate students. To benefit from using them, we should know what possible power they have over our students. Then we will not expose learners to calming vibrations if we expect them to be active, or to intellectual vibrations if we expect them to use their imagination. According to Muths (1994) and Mertz (1995), the most commonly used colours have the following properties.

Green symbolizes balance and agreement with nature and other people. It soothes the nervous system. It gives hope and peace of mind. It is said to be

favoured by quiet, patient, open-minded traditionalists. Too much green, however, evokes sadness and hidden fears.

Blue is a calming and cooling colour. It is relaxing for the eyes and cheering for the mind. It promotes intellectual processes; that is why people who favour it are clever and industrious but not always creative. They are exceptionally just, dutiful, and loyal.

Yellow, when bright and sunny, reinforces the nervous system and helps in analytical studies. It symbolizes wisdom, shrewdness, ambition, and intellectualism of the left brain. People who like yellow are happy optimists, but also critical thinkers who will eagerly defend their views. They often lack creativity and imagination. Pale shades of yellow, on the other hand, mean unfavourable emotions like envy or a tendency toward plotting and intrigue.

Black represents mystery and the unknown. It protects people's individualism and makes them seem more unusual and interesting. People who like black are profound explorers and original thinkers.

Red is the most exhilarating colour and stimulates vivid emotions of the right brain. It promotes health, energy, and interest. In some people, however, it may evoke aggression.

White stands for youth, cleanliness, and naivete. People who like white strive for perfection. They are submissive idealists whose dreams are difficult to fulfill.

It is a well known fact that students recall words better when they read the definitions and draw their own pictures to represent them than when they read and write the words and the definitions. ... Using colour in a number of ways produces similar results: students concentrate better, spend more time processing a word, and find learning more interesting and pleasant. Colour is useful in learning and revising, as well as making students and teachers aware of the way they approach certain tasks [Gnoinska A. *Teaching Vocabulary in Colour*. English Teaching Forum. 1998; 36(3):12–15].

Annotation

Colours are considered to have a great impact on humans, both positive and negative. Colours may stimulate creativity and cause irritation. Colour coding facilitates perception. The teachers should know the possible influence colours have over students. Otherwise, learners may be exposed to calming colours at the time they need to be active, or to the colours promoting thinking when they are expected to use their imagination. The best known colours have the following properties. *Green* is a symbol of consensus with nature and other humans preferred by quiet, sincere people of traditional views. *Blue* is a cold, refreshing colour. It facilitates cognitive processes. The people who like this colour are hard working but do not have enough imagination. They are exceptionally just, dutiful, and faithful. *Black,* which is usually associated with the mysterious and unknown, is favoured by people with original thinking. While *red* symbolizes health,

energy, and sometimes aggression, *white* stands for youth, cleanliness, and idealism. Colour is useful in the learning process, because it helps to better memorize new words.

Title of the article	
Author (-s)	
Link	
Abstract	
Background (1 sentence)	
Research objective / Aim (1 sentence)	
Material and methods	
Results	
Conclusions (1 sentence)	
Key words (5-7)	

Тема 3. Academic scientific communication and presentation of one's research achievements

Task 1. Study the GRAMMAR / VOCABULARY BANK of the Student's book: Clare A., Wilson JJ. *Speak Out Student's Book B2*, 3rd edition (United Kingdom: Pearson, 2022).

№	GRAMMAR / VOCABULARY BANK	Page
1	How to … express personal preferences	108
2	Quantifiers	113
3	How to … speculate	114
4	Cleft sentences	116
5	How to … use vague language	117
6	*do* and *did* for emphasis	118
7	How to … express agreement and disagreement	121
8	Past plans and intensions	123
9	How to … describe problems and suggest solutions	124
10	How to … ask for advicw and give advice tacktfully	128
11	How to … describe a process	131
12	Adverbials of concession	132
13	How to … develop an argument	135
14	Phrasal verbs: communication	138

Task 2. READING. Open the book by Dellar H. and Walkley A., *ROADMAP Student's Book B2+* (United Kingdom: Pearson Education Limited, 2020). Locate the section *Develop Your Reading*. Analyze the content of each part in terms of its contribution to the development of scientific erudition.

8C – recognising topics that idioms refer to

9C – critically evaluating a summary

10B – recognising small details that change meaning

Рекомендована література

1. Clare A., Wilson JJ. Speak Out Student's Book B2, 3rd edition. United Kingdom: Pearson, 2022. 179 p.
2. Dellar H., Walkley A. Outcomes Upper Intermediate Student's Book B2, 3rd edition. United Kingdom: National Geographic Learning, 2023. 226 p.
3. Dellar H., Walkley A. ROADMAP Student's Book B2+. United Kingdom: Pearson Education Limited, 2020. 176 p.
4. Evans V., Dooley J. New Round-Up 5: English Grammar Practice. Cambridge: Pearson Education Limited, 2011. 208 p.
5. Evans V., Dooley J. New Round-Up 6: English Grammar Practice. Cambridge: Pearson Education Limited, 2011. 208 p.
6. Online video, audio resources and Active book. URL: pearsonenglish.com
7. TED Talks (автентичні відеоматеріали для розвитку listening & speaking skills).
8. Wyatt R. Check your English vocabulary for TOEFL. London,: A&C Black Publishers Ltd, 3rd edition, 2007.
9. Yakhontova TV. English Academic Writing for Students and Researchers. 2nd ed. Lviv: PAIS; 2003. 220 p.
10. Архів медійних ресурсів із додатковими лексико-граматичними вправами. URL: http://www.onestopenglish.com
11. Архів онлайн літератури англійською мовою. URL: http://www.online- literature.com
12. Архів тематичних відео ресурсів. URL: https://www.englishcentral.com/

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