



**Academic Language Skills**

**Discussion Questions**

1. Is reading a novel different from reading an academic article?
2. What helps you to remember most from a lecture?
3. What problems do you face when preparing or delivering a presentation?
4. How can you prepare for an academic debate?
5. What text genres do you need to write for your studies?

**Speaking:** In pair or small groups, discuss the following list of academic skills, which skills are crucial for a university student? Choose one set of skills and prepare a short explanation of its importance.

- A. [Academic integrity and plagiarism](#)
- B. [Academic writing](#)
- C. [Critical thinking](#)
- D. [Digital skills](#)
- E. [Employability](#)
- F. [Maths and statistics](#)
- G. [Note making](#)
- H. [Referencing](#)
- I. [Revision and exams](#)
- J. [Searching for information](#)
- K. [Time management](#)

**Listening:** Watch an excerpt from a talk and write a list of (sub)skills that the speaker demonstrates when delivering the talk.

E.g. referring to sources, explaining visual materials

**Reading:** Read the following text and identify examples of:

Academic vocabulary / **Complex grammar structures** / **Cohesive tools**

In her book "De la valeur de l'Art", Raymonde Moulin remarks that the relations between visual artists and sociologists are constant and changing as well. In the late 'sixties "avant-garde" artists were interested in critical sociology as a weapon against the art market and the museum. Subsequently philosophy again - especially in different variants of poststructuralism - was the privileged partner in the discourses of the artistic field. Sociologists in the 'eighties again could write, that art and sociology do not go together. Raymonde Moulin, however, mentions, that in the 'nineties, certain "avant-garde"-artists did show a critical attitude similar to sociology and were investigating the economical and social conditions of the construction of the value of art.

We want to elaborate on that observation, because these developments make diagnoses from the 'eighties like those of Pierre Bourdieu or Vera Zolberg as obsolete as the idea that the struggle between sociology and visual art is any longer about the question of autonomy vs. reduction. Many critics in the artworld - influenced by postmodernist writers like Fredric Jameson or by authors working in the fields of Cultural, Visual or Postcolonial studies - today argue even in a more reductionist way than sociologists, who in the Weberian tradition of the differentiation theory of modernity stress the autonomy of the system of art (Niklas Luhmann) or the relative autonomy of the artistic field (Pierre Bourdieu). Of course we are referring to a special sub-field of the system of art - the generation of younger artists with "high visibility" in the sense of Raymonde Moulin. This is the field where the discursive struggle for a position in art history is taking place in an international and partly global space, still dominated by western and especially US-American actors and institutions.

In this field an obsession with the "social" came up in the late 'eighties and the early 'nineties, which took different shape in the USA and Europe. In the USA it was connected with multiculturalism, AIDS activism and with identity politics in general. The marginalised approaches of "Public Art", "Art for Communities", "Art in the Public Interest" and "New Genre Public Art" gained a kind of popularity in the art field as perhaps never seen before. On a theoretical level in the US-context anthropology, Cultural Studies and Postcolonial Studies were influential, whereas sociology and social research were more popular in the European context. In Europe the movement, including travelling US-American artists, was characterised by its institutional analysis and critique of the field of art and by the reflexive exploration of the conditions of producing, distributing and consuming art. New labels for these approaches were soon invented like "contextual art", "post-conceptual art" or "neo-institutional critique".

**Listening and notetaking: Listen to the text and answer the following questions in no more than 5 words:**

1. What luxuries became commonplace in the 19<sup>th</sup> century?
2. Of how many parts does the described tea set consist?
3. Who had appreciated tea before 1700?
4. What was Samuel Johnson's attitude to tea?
5. What happened to tea consumption in the 18<sup>th</sup> century?
6. Why was tea perceived differently than coffee?
7. What material was cheaper than china?
8. How is the tea set decorated?
9. What was the Swedish visitor to Britain in 1809 surprised by?
10. How much tea did an average person consume yearly in 1900?
11. What social problem did the poor industrial urban population have?
12. Who did proclaim the benefits of tea?
13. Why was the ritual of afternoon tea established?

## Writing Tip:

### REFERENCING

When you submit an assignment you will need to show the reader where you have used other people's ideas and words. This is called referencing.

Referencing is a really important academic skill to learn at university. You can lose marks if you don't reference your work correctly, so it's important that you learn how to do it. Referencing gives authors due credit for their work. Using references helps to put your work into the wider context of your discipline. Referencing gives you the opportunity to show the breadth of your reading. Good referencing allows you, and your readers, to trace your sources easily. Failure to reference correctly may result in you being accused of plagiarism (presenting someone else's ideas as your own).

Retrieved from University of Leeds Flying Start website on July 25, 2019.

(available at

<https://resources.library.leeds.ac.uk/flyingstart/gettingdowntowork.html#referencinganchor>).

**Exercise:** Try to rewrite the advice using your own words.

Sample: You can lose marks if you don't reference your work correctly. / If you do not show what sources you have used, your work may be failed.

Referencing is a really important academic skill. /

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Using references helps to put your work into the wider context of your discipline. /

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Good referencing allows you, and your readers, to trace your sources easily. /

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Referencing gives you the opportunity to show the breadth of your reading. /

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**Exercise:** In the example below, the author has used sources to help them to illustrate their point. A reference list at the end of the work shows the full details of all the sources used. Complete the references and explain the highlighted data.

The increasing dominance of supermarkets in the UK has significantly contributed towards the decline of traditional grocery stores (Allen, \_\_\_\_\_). Smaller, independent stores may find it difficult to compete with the buying power and aggressive tactics used by supermarkets to attract consumers. In Withernsea, for example, a new store offered local residents 40% off vouchers (\_\_\_\_\_, 2014). Proudfoot, a long-established local business saw their custom and profits fall by almost 50% within a few months of a major grocery store opening (Competition and Markets Authority, 2011). Some reports have suggested that this tactic has been used by large supermarkets across the country and have had "...a similar impact on other local businesses" (Gibbs, 2013). These tactics have been called "aggressive and anti-competitive" (\_\_\_\_\_, 2013) and it seems that even successful businesses may struggle to compete.

#### References:

Allen, A.D. 2009. *Store wars*. London: McGraw.

Competition and Markets Authority. 2011. *CMA market investigations*. [Online]. [\_\_\_\_\_ 12 July 2015]. Available from: <https://www.gov.uk/competition/markets/cma>

Gibbs, B. 2013. The price of your shop: the fall of independents. *The Grocer*. **53(1)**, \_\_\_\_7-12.

Singh, K.A. ed. 2013. *Grocery giants: economics, accountability and market domination*. Baltimore: Johns Hopkins Press.

Walton, G. 2014. New store offers discounts. *Withernsea News* [Online]. [Accessed 4 March 2015]. Available from: <http://www.thewithernseanews.co.uk/newstore>