NIVEL DE SUFICIENCIA EN INGLÉS 1

TRABAJO PRÁCTICO Nº 7

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 **Parte 1:** El ***abstract*** del ***paper***. Pensemos y compartamos la siguiente información sobre esta parte del ***paper***.

Los ***abctracts***, como todos los resúmenes, cubren los principales puntos de un texto académico utilizando el mismo nivel de lenguaje técnico y pericia que se encontrará luego en el resto del ***paper***. Contrariamente a otros resúmenes, los ***abstracts*** generalmente contienen entre 150 y 200 palabras y poseen ciertas características en cuanto a su organización y partes que los componen.

* Contexto.
* Propósito o meta La presencia de todas o algunas de estas
* Interés particular partes en un ***abstrct,*** lo definen como un
* Metodología ***abstract descriptivo.***

* Hallazgos o resultados Si a las partes ya nombradas, se
* Conclusiones les suman todas o algunas de
* Sugerencias y/o recomendaciones éstas, estamos ante un

  ***abstract*** ***informativo.***

**Occupational Value among Individuals with Long-Term Mental Illness**

[Mona Eklund](http://cjo.sagepub.com/search?author1=Mona+Eklund&sortspec=date&submit=Submit) [Lena-Karin Erlandsson](http://cjo.sagepub.com/search?author1=Lena-Karin+Erlandsson&sortspec=date&submit=Submit) [Dennis Persson](http://cjo.sagepub.com/search?author1=Dennis+Persson&sortspec=date&submit=Submit)

## Abstract

**Purpose.** The study compared the perceived value of occupation among a sample of individuals with long-term mental illness to a sample of people not diagnosed with mental illness. As well, it investigated whether diagnostic and demographic factors were related to perceived occupational value among the individuals with mental illness. Finally, the study examined the relationship between occupational value and ratings of health and well-being. **Method.** One hundred and three individuals with mental illness and 28 healthy individuals were recruited for the study. **Results.** Overall occupational value among the individuals diagnosed with mental illness differed only marginally from the healthy group, indicating that perceived occupational value was by and large not related to mental illness. Among the individuals with mental illness, having children living at home was related to occupational value. There were moderate to strong associations between occupational value and measures of health and well-being. **Practice Implications.** This study provides important insights into occupational value among individuals with persistent mental health problems and provides some preliminary evidence in support of the Value, Meaning and Occupation Model.

**Source:** **http://cjo.sagepub.com/content/70/5/276.refs**

Leamos ahora dos ***abstracts*** y, con nuestro grupo de trabajo, discutamos y marquemos sus partes. Indicar si son informativos o descriptivos.

*Abstract 1*

# Occupational therapy and obesity: An integrative literature review

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### Keywords: obesity; review

\_\_\_\_\_\_\_\_\_\_\_\_ AND\_\_\_\_\_\_\_\_\_\_\_\_\_\_Obesity is a significant public health concern globally. It is associated with poor physical health, mental health and subjective well-being and limitations on occupational participation. With its focus on the relationship between occupation, health and well-being, occupational therapy would appear to be well placed to address both the causes and consequences of obesity. The aim of this review was to explore the scope of the role of occupational therapy practice in this field and the supporting evidence base.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Searches were conducted in four online databases and nine occupational therapy journals. Articles were included if they were theoretical, quantitative or qualitative research, explicitly related to occupational therapy and obesity, published in peer-reviewed journals, in English between 2002 and 2012. All research articles were critically reviewed and thematic analysis was conducted across all of the articles in the review.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Eight theoretical articles, 12 quantitative and two qualitative research studies were included. Only three were outcome studies. Thematic analysis identified four categories of focus of occupational therapy intervention: health promotion and prevention, increasing physical activity participation, modifying dietary intake and reducing the impact of obesity. Four categories of intervention strategies were also identified; assessment, modifying the environment, education and introducing and adapting occupations.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_The findings of this review suggest a comprehensive role for occupational therapy in addressing obesity. However, the paucity of outcome studies mean that significantly more research is required to further define and provide a strong evidence base for occupational therapy practice in this emerging field.

*Abstract 2*

**Technology-assisted training of arm-hand skills in stroke: concepts on reacquisition of motor control and therapist guidelines for rehabilitation technology design**

For all author emails, please [log on](http://www.jneuroengrehab.com/logon).

Journal of NeuroEngineering and Rehabilitation 2009, **6**:1  doi:10.1186/1743-0003-6-1

Published: 20 January 2009

\_\_\_\_\_\_\_\_\_\_\_\_\_It is the purpose of this article to identify and review criteria that rehabilitation technology should meet in order to offer arm-hand training to stroke patients, based on recent principles of motor learning.

\_\_\_\_\_\_\_\_\_\_\_\_\_A literature search was conducted in PubMed, MEDLINE, CINAHL, and EMBASE (1997–2007).

\_\_\_\_\_\_\_\_\_\_\_\_\_\_One hundred and eighty seven scientific papers/book references were identified as being relevant. Rehabilitation approaches for upper limb training after stroke show to have shifted in the last decade from being analytical towards being focussed on environmentally contextual skill training (task-oriented training). Training programmes for enhancing motor skills use patient and goal-tailored exercise schedules and individual feedback on exercise performance. Therapist criteria for upper limb rehabilitation technology are suggested which are used to evaluate the strengths and weaknesses of a number of current technological systems.

\_\_\_\_\_\_\_\_\_\_\_\_\_This review shows that technology for supporting upper limb training after stroke needs to align with the evolution in rehabilitation training approaches of the last decade. A major challenge for related technological developments is to provide engaging patient-tailored task oriented arm-hand training in natural environments with patient-tailored feedback to support (re) learning of motor skills.

**Reflexionemos**

* ¿Cuáles son la/s palabra/s o frases que son indicadoras de cada parte del ***abstract***? Es decir, ¿qué palabras marcan, definen cada parte, ayudándonos a reconocer sus partes?
* ¿Qué son las ***keywords*** que aparecen al final del primer ***abstract***? ¿qué función cumplen?
* ¿En qué persona están redactados?
* ¿Qué tipo de registro se utiliza?
* ¿Se incluyen citas o referencias a otros trabajos de investigación?

**How to write an abstract**

**These materials were made possible thanks to the generous support from the Kemper K. Knapp Bequest Committee.**

Soure: <http://writing.wisc.edu/Handbook/presentations_abstracts.html>

On this page, the UW-Madison Writing Center Writer's Handbook offers advice on writing abstracts and answers questions such as:

* What stylistic techniques will improve my abstract?
* What kind of feedback should I get on my abstract?
* How can I fit all of this into just 125 words?
* What should an abstract include?
* What is an abstract?
* Do abstracts vary by discipline? (Science, Humanities, Services, Art, etc.)

A- Complete los espacios en blanco con la pregunta correspondiente que los párrafos a continuación responden

|  |
| --- |
| 1 |
| An abstract is a concise **summary of a larger project** (a thesis, research report, performance, service project, etc.) that concisely describes the content and scope of the project and identifies the project’s objective, its methodology and its findings, conclusions, or intended results.Remember that your abstract is a **description of your project** (what you specifically are doing) and not a description of your topic (whatever you’re doing the project on).  It is easy to get these two types of description confused.  Since abstracts are generally very short, it’s important that you don’t get bogged down in a summary of the entire background of your topic. As you are writing your abstract, stop at the end of every sentence and make sure you are summarizing **the project you have undertaken** rather than the more general topic.  |
| 2 |
| Abstracts do vary from discipline to discipline, and sometimes within disciplines. Abstracts in the hard sciences and social sciences often put more emphasis on methods than do abstracts in the humanities; humanities abstracts often spend much more time explaining their objective than science abstracts do. However, even within single disciplines, abstracts often differ.  Check with a professor to find out about the expectations for an abstract in your discipline, and make sure to ask for examples of abstracts from your field. |
| 3 |
| Despite the fact that abstracts [vary somewhat from discipline to discipline](http://writing.wisc.edu/Handbook/presentations_abstracts.html#discipline), every abstract should include four main types of information. * It should state the main [**objective**](http://writing.wisc.edu/Handbook/presentations_abstracts.html#objective) and rationale of your project,
* it should outline the [**methods**](http://writing.wisc.edu/Handbook/presentations_abstracts.html#methods) you used to accomplish your objectives,
* it should list your project’s [**results or product**](http://writing.wisc.edu/Handbook/presentations_abstracts.html#results) (or projected or intended results or product, [if your project is not yet complete](http://writing.wisc.edu/Handbook/presentations_abstracts.html#incomplete)),
* and it should draw [**conclusions**](http://writing.wisc.edu/Handbook/presentations_abstracts.html#conc) about the implications of your project.
 |
| 4 |
| **Be** **straightforward**.  Don’t worry about making your abstract “flow”.  Don’t worry about writing a long or elaborate introduction or conclusion, and as we suggested above, don’t include too much[background](http://writing.wisc.edu/Handbook/presentations_abstracts.html#background) information on your project’s general topic.  Instead, focus on what you have done and will do as you finish your project by providing the [information we have suggested above](http://writing.wisc.edu/Handbook/presentations_abstracts.html#include). If your abstract is still too long, look for **unnecessary** adjectives or other modifiers that do not directly contribute to a reader’s understanding of your project.  Look for places where you repeat yourself, and cut out all unnecessary information. |
| 5 |
| **Avoid jargon**.  Jargon is the specialized, technical vocabulary that is used for communicating within a specific field.  Jargon is not effective for communicating ideas to a broader, less specialized audience such as the Undergraduate Symposium audience.Discipline-specific sentence:Hostilities will be engaged with our adversary on the coastal perimeter.Revised for a more general audience:We will fight on the beaches.Discipline-specific sentence:  Geographical and cultural factors function to spatially confine growth to specific regions for long periods of time.Revised for a more general audience: Geographical and cultural factors limit long-term economic growth to regions that are already prosperous.Discipline-specific sentence: The implementation of statute-mandated regulated inputs exceeds the conceptualization of the administrative technicians.Revised for a more general audience: The employees are having difficulty mastering the new regulations required by the law.(Examples excerpted from Lantham, Richard. Revising Prose; McCloskey, Donald N.  The Writing of Economics; and Scott, Gregory M. and Garrison, Stephen M., The Political Science Student Writer’s Manual.)**Be concise**. Don’t use three words where you can communicate the same idea in one.  Don’t repeat information or go into too much detail.  Don’t just cut and paste sentences from your research paper into your abstract; writing that is appropriate for long papers is often too complicated for abstracts. Read more about [general principles of writing clear, concise sentences](http://writing.wisc.edu/Handbook/ClearConciseSentences.html).**Use** **short, direct sentences**.  Vary your sentence structure to avoid choppiness.  Read your abstract aloud, or ask someone else to read it aloud to you, to see if the abstract is appropriately fluid or too choppy.**Use** **past tense** when describing what you have already done.Check with a professor in your field to determine whether **active or passive voice** is more appropriate for your discipline. Read more about [active and passive voice](http://writing.wisc.edu/Handbook/CCS_activevoice.html).Don’t cite **sources, figures**, or **tables**, and don’t include long **quotations**.  This type of material takes up too much space and distracts from the overall scope of your project. |
| 6 |
| **Work with a professor or another student in your field**throughout the entire process of writing your abstract.  People familiar with work in your field will be able to help you see where you need to say more and where you need to say less and will be able to help with clarity and precision as well.Bring your draft to the [**Writing Center**](http://writing.wisc.edu/index.html) to get feedback from a writing instructor.  Call 263-1992 to set up an appointment.Finally, **ask someone you know** (a roommate, friend, or family member) who specializes in a different field to read your abstract and point out any confusing points.  If you can make your abstract understandable to an intelligent non-specialist, you’ve probably made it effective for the audience of a standard conference or symposium. [Continue reading for examples of abstracts from many disciplines.](http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html) (Works Consulted: LEO Writing Abstracts, ©1995, ‘96, ‘97, ’98 The Write Place;  Writer’s Workshop, University of Illinois, Urbana, adapted by Kitty O. Locker, 1997.) |

B-Los siguientes párrafos describen el contenido de secciones específicas dentro del abstract. ¿Puede completar con el nombre de la sección correspondiente en cada pregunta?

## What should my …………..section look like?

What is the problem or main issue? Why did you want to do this project in the first place?

The first few sentences of your abstract should state the **problem you set out to solve**or**the issue you set out to explore** and explain your **rationale or motivation** for pursuing the project.  The problem or issue might be a research question, a gap in critical attention to a text, a societal concern, etc.  The purpose of your study is to solve this problem and/or add to your discipline’s understanding of the issue.

Some authors state their thesis or hypothesis in this section of the abstract; others choose to leave it for the “[Conclusions](http://writing.wisc.edu/Handbook/presentations_abstracts.html#conc)” section.

## What should my …………. section look like?

What did you do?

This section of the abstract should explain how you went about solving the problem or exploring the issue you identified as your main objective.

For a [hard science](http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html#hard_sci) or [social science](http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html#soc_sci) research project, this section should include a [concise](http://writing.wisc.edu/Handbook/ClearConciseSentences.html) description of the process by which you conducted your research.  Similarly, for a [service project](http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html#service), it should outline the kinds of service you performed and/or the process you followed to perform this service.  For a[humanities](http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html#hum) project, it should make note of any theoretical framework or methodological assumptions.  For a [visual or performing arts](http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html#vis_arts) project, it should outline the media you employed and the process you used to develop your project.

## What should my …………..section look like?

What did you find?

This section of the abstract should list the **results** or **outcomes** of the work you have done so far.  [If your project is not yet complete](http://writing.wisc.edu/Handbook/presentations_abstracts.html#incomplete), you may still want to include preliminary results or your hypotheses about what those results will be.

## What should my ……….. section look like?

What did you learn?

The abstract should close with a statement of the project’s **implications** and **contributions to its field**.  It should convince readers that the project is interesting, valuable, and worth investigating further.  In the particular case of the Undergraduate Symposium, it should convince readers to attend your presentation.

Last updated:Monday, November 5, 2007

Feedback, questions or accessibility issues

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**Actividad de integración 1:**

Seleccione un paper de investigación de su carrera y:

* Analice el ***abstract*** (sus partes y tipo),
* Enumere las distintas secciones que presenta,
* Analice la introducción: Hipótesis. Temas y subtemas.

Análisis lingüístico: Mencionar tiempos verbales utilizados (indicar su uso y frecuencia en el texto académico), verbos modales, voces, cuatro ejemplos de conectores/palabras de transición (indicar categoría y palabras/ideas/oraciones que conectan) y cuatro ejemplos de referencias.

**Parte 2:**

1) Lea el siguiente texto y determine:

1. Tipo de abstract.
2. Partes que lo componen.
3. Ejemplos de palabras que pertenecen al léxico académico general y al específico.
4. A partir de la lista anterior: ¿qué conceptos o términos técnicos son necesarios entender para abordar la lectura del Paper?
5. ¿Para qué carreras o disciplinas sería relevante este trabajo?

**Digital Music Consumption on the Internet: Evidence from Clickstream Data**

Luis Aguilar

 Bertin Marters

2013

**Abstract**

The goal of this paper is to analyze the behavior of digital music consumers on the Internet. Using clickstream data on a panel of more than 16,000 European consumers, we estimate the effects of illegal downloading and legal streaming on the legal purchases of digital music. Our results suggest that Internet users do not view illegal downloading as a substitute to legal digital music. Although positive and significant, our estimated elasticities are essentially zero: a 10% increase in clicks on illegal downloading websites leads to a 0.2% increase in legal purchases websites. Online music streaming services are found to have a somewhat larger (but still small) effect on the purchases of digital sound recordings, suggesting complementarities between these two modes of music consumption. According to our results, a 10% increase in clicks on legal streaming websites lead to up to a 0.7% increase on legal digital purchases websites. We find important cross country difference in these effects.

Keywords: Digital Music, Copyright, Downloading, Streaming.

4) Realice una lectura rápida del siguiente extracto del paper y complete el nombre de la sección del artículo a la cual cree que pertenece. Justifique su elección.

5) Lea el texto nuevamente y responda las siguientes preguntas:

1. ¿Cuál es el efecto de la piratería en la industria de la música de acuerdo a los estudios recientes?
2. ¿Qué intentó indagar específicamente este trabajo?
3. ¿Cuál es la importancia de utilizar datos detallados/específicos? ¿Cómo lo logra este estudio?
4. ¿Cuáles son los resultados más relevantes?
5. ¿Qué relación presentan los hallazgos de este trabajo con investigaciones anteriores sobre el tema?
6. ¿Cuál es la relación entre la piratería y las compras de música en formato digital según este trabajo?
7. ¿Qué limitación tiene este estudio? ¿Por qué?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In the last decade, the music industry has faced many changes. In particular, it has seen its revenues decrease drastically, with industry representatives blaming most of it on piracy (IFPI, 2011). Nevertheless, the music industry seems to have embraced digitization and its many business opportunities. Indeed, digital music revenues have increased more than 1000% during the period 2004-2010, and growing 8% globally in 2011 to an estimated US$5.2 billion (IFPI, 2011, 2012).[[1]](#footnote-2) While most empirical studies have indeed confirmed a significant negative impact of piracy on sales of physical music, the growing importance of the digital sector in total music industry revenue calls for a better understanding of the impact of both piracy and other music consumption channels on legal digital sales. In this paper, we revisit the question of music sales displacement in the digital era, and analyze in detail the effect of online music streaming on the legal purchases of digital music.

Conducting research on the revenue effects of illegal music consumption requires detailed data on the quantities of both legal and illegal music consumed by individuals. Relying on an original dataset, we are able to follow the click streams of more than 16,000 Internet users, and in particular their visits to legal and illegal music consumption websites.

After using several approaches to deal with the endogeneity of downloading and streaming, our results show no evidence of sales displacement. Overall, our different estimates show relatively stable, positive and low elasticities of legal purchases with respect to both illegal downloading and legal streaming. Across specifications, the estimates of suggest elasticities of about 0.02 between clicks on illegal downloading websites and legal purchases websites. If this estimate is given a causal interpretation, it means that clicks on legal purchase websites would have been 2% lower in the absence of illegal downloading websites. Specifc country estimate show that for Spain and Italy the elasticity is zero, while it is close to 0.04 for France and the UK. All of these results suggest that the vast majority of the music that is consumed illegally by the individuals in our sample would not have been legally purchased if illegal downloading websites were not available to them.

Our results are in line with the findings of recent papers analyzing music piracy (Bastard et al., 2012; Hammond, 2012). Essentially these papers show that illegal music downloads have little or no effect on legal digital sales. These findings complement and do not contradict earlier research that found substantial amounts of sales displacement of legal physical music sales by illegal digital downloads.

Another contribution of our paper is the analysis of the effect of online music streaming on the legal purchases of digital music, a question that has received very little attention in the empirical literature thus far. On this particular question, our elasticity estimates show somewhat larger figures, ranging from 0.024 in our Tobit specification to 0.07 in the OLS case. Controlling for individual fixed effects leads to a 0.05 elasticity, suggesting complementarity between streaming services and purchases of legal digital music. Again, country differences show that this effect is larger for France and the UK (around 0.06) while it is smaller for Spain and Italy (around 0.035). Our results are in line with the results in (DangNguyen et al., 2012), the only study that has, to our knowledge, analyzed the question so far.

Taken at face value, our findings indicate that digital music piracy does not displace legal music purchases in digital format. This means that although there is trespassing of private property rights (copyrights), there is unlikely to be much harm done on digital music revenues. This result, however, must be interpreted in the context of a still evolving music industry. It is in particular important to note that music consumption in physical format has until recently accounted for the lion's share of total music revenues. If piracy leads to substantial sales displacement of music in physical format, then its effect on the overall music industry revenues may well still be negative.

We cannot draw policy implications at the industry-wide level, as our analysis is only confined to the digital segment of the music industry. Nonetheless, digital music revenues to record companies are growing substantially, reflecting the increasing importance of digitization in the music industry (IFPI, 2012). From that perspective, our findings suggest that digital music piracy should not be viewed as a growing concern for copyright holders in the digital era. In addition, our results indicate that new music consumption channels such as online streaming positively affect copyrights owners.

Full Paper available at: <http://ftp.jrc.es/EURdoc/JRC79605.pdf>

**Actividad de integración 2**

A partir del Paper seleccionado para la actividad de integración 1 (u otro a elección) focalice su lectura en las secciones Resultados, Análisis y/o Discusión de Resultados y Conclusiones.

* Enumerar los hallazgos más relevantes mencionados.
* Establecer limitaciones del estudio.
* Aportes y/o conclusiones del trabajo.
* Otras/nuevas líneas de investigación.
1. This compares to growth of 5% in 2010 and represents the first time the year-on-year growth rate has increased since IFPI started measuring digital revenues in 2004 (IFPI, 2012). [↑](#footnote-ref-2)