ФГОС ВО
(версия3++)

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ «ИНОСТРАННЫЙ ЯЗЫК»

Челябинск 2026

ДОКУМЕНТ ПОДПИСАН
ЭЛЕКТРОННОЙ ПОДПИСЬЮ
1
Сертификат: 45880B7BBB8A2AEBAD39360286A0AA3C
Владелец: Синецкий Сергей Борисович
Действителен: с 29.09.2025 до 23.12.2026

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«ЧЕЛЯБИНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ КУЛЬТУРЫ»

Кафедра литературы, русского и иностранных языков

Фонд оценочных средств
по дисциплине
«Иностранный язык»

программа бакалавриата
«Руководство хореографическим коллективом, танцевально-спортивным клубом, преподавание хореографических дисциплин»
по направлению подготовки 51.03.02Народная художественная культура
квалификация: бакалавр

Челябинск2026

Фонд оценочных средств по дисциплине «Иностранный язык» составлен в соответствии с требованиями ФГОСВО по направлению подготовки 52.03.01 Хореографическое искусство.

Автор-составитель: Е. О. Акулиничева, преподаватель кафедры литературы, русского и иностранных языков.

Фонд оценочных средств по дисциплине «Иностранный язык» как составная часть ОПОП на заседании совета хореографического факультета рекомендован к рассмотрению экспертной комиссией, протокол № 4 от 18.04.2023.

Экспертиза проведена 15.05.2023, акт № 2023/ХИ ХПС

Фонд оценочных средств по дисциплине «Иностранный язык» как составная часть ОПОП утверждена на заседании Ученого совета института протокол № 8 от 29.05.2023.

Срок действия фонда оценочных средствпо дисциплине «Иностранный язык» продлен на заседании Ученого совета института:

Учебный год	**№ протокола, дата утверждения**
2024/25	Протокол № 11 от 27.05.24
2025/26	Протокол № 8 от 26.05.25
2026/27	Протокол № 10 от 25.05.25
2027/28	

1. СОСТАВНЫЕ ЧАСТИФОНДА ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ

Фонд оценочных средств (далее – ФОС) представлен:

– ФОС в составерабочей программы дисциплины;

– комплектом аттестационных педагогических измерительных материалов в форме тестовых заданий;

–материалами, необходимыми для оценки умений ивладений (практико-ориентированные задания, используемые в период проведения промежуточной аттестации).

2. ФОСВ СОСТАВЕ РАБОЧЕЙ ПРОГРАММЫ ДИСЦИПЛИНЫ

ФОС в соответствии с Положением «О порядке разработки и утверждении основных профессиональных образовательных программ – программ бакалавриата, специалитета и магистратуры» (утв. Ученым советом, протокол № 7 от22.04.2019, приказ 83-п от 24.04.2019)входит в состав рабочей программы дисциплины (раздел № 6) и включает следующие пункты и подпункты:

6. Фонд оценочных средств для проведения промежуточной аттестации обучающихся по дисциплине.

6.1. Перечень компетенций с указанием этапов их формирования в процессе освоения образовательной программы. Таблица 6, 7.

6.2. Описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания.

*6.2.1. Показатели и критерии оценивания компетенций на различных этапах их формирования*Таблицы 8, 9.

6.2.2.Описание шкал оценивания.

6.2.2.1. Описание шкалы оценивания ответа на экзамене (зачете) (пятибалльная система). Таблица10.

6.2.2.2. Описание шкалы оценивания Таблица 11.

6.3. Типовые контрольные задания или иные материалы, необходимые для оценки знаний, умений и владений, характеризующих этапы формирования компетенций в процессе освоения образовательной программы.

*6.3.1. Материалы для подготовки к экзамену.*Таблица 12, 13.

6.3.2. Темы и методические указания по подготовке рефератов, эссе и творческих заданий по дисциплине.

6.3.3. Методические указания по выполнению курсовой работы.

6.3.4. Типовые задания для проведения текущего контроля формирования компетенций.

6.3.4.1. Планы семинарских занятий.

6.3.4.2. Задания для практических занятий.

6.3.4.3. Темы и задания для мелкогрупповых/индивидуальных занятий.

6.3.4.4. Типовые темы и задания контрольных работ (контрольного урока).

6.3.4.5. Тестовые задания.

6.4. Методические материалы, определяющие процедуры оценивания знаний, умений ивладений, характеризующих этапы формирования компетенций.

3. КОМПЛЕКТ АТТЕСТАЦИОННЫХ ПЕДАГОГИЧЕСКИХ ИЗМЕРИТЕЛЬНЫХ МАТЕРИАЛОВ

СпецификацияАПИМ

Цель	Оценка учебных достижений
Функция АПИМ	Контроль, диагностика
Вид контроля	Текущий контроль знаний обучающихся. Возможно применение в рамках промежуточной аттестации и проверки остаточных знаний
Модель АПИМ	**Уровневая модель** представлена в трех взаимосвязанных блоках заданий: – *Блок 1. З*адания **на уровне «знать»**в форме «выбор одного, двух и более правильных ответов из предложенных» выявляют в основном знаниевый компонент по дисциплине и оцениваются по бинарной шкале «правильно-неправильно»; – Блок 2. Задания **на уровне «знать» и «уметь» в форме «**установление соответствия (последовательности)**»,** в которых нет явного указания на способ выполнения, для их решения обучающийся самостоятельно выбирает один из изученных способов. Задания данного блока позволяют оценить не только знания по дисциплине, но и умения пользоваться ими при решении стандартных, типовых задач; – Блок 3. Задания**на уровне «знать», «уметь», «владеть»** представлены в форме кейс-задания, содержание которого предполагает использование комплекса умений и навыков, для того чтобы обучающийся мог самостоятельно сконструировать способ решения, комбинируя известные ему способы и привлекая междисциплинарные знания. Кейс-задание представляет собой учебное задание, состоящее из описания реальной ситуации и совокупности сформулированных к ней вопросов. Выполнение обучающимся кейс-заданий требует решения поставленной проблемы (ситуации) в целом и проявления умения анализировать конкретную информацию, прослеживать причинно-следственные связи, выделять ключевые проблемы и методы их решения. – Блок 4. Задания**на уровне «знать», «уметь», «владеть»** представлены в форме открытых вопросов, предполагающих краткий свободный ответ.
Количество тестовых заданий	40
Время тестирования (мин)	90
Планируемые результаты освоения	*УК-4*
Перечень документов, используемых при планировании содержания теста	ФГОС ВО по направлению подготовки 51.03.02Народная художественная культура, рабочая программа дисциплины
Разработчики	Акулиничева Е.О.,преподаватель кафедры литературы, русского и иностранных языков
Экспертиза тестовых заданий	Проведена в рамках общей экспертизы ОПОП

Банк заданий

Код задания	**Задание**	**Ключ верного ответа**
Блок 1	***Выберите правильный ответ(ы)***	
1.1	The train is due to arrive_____2 p.m. a. on b. at c. in	*b*
1.2	Are you going away_____Christmas? a. on b. at c. in	*b*
1.3	Go to _____ room. a. you b. yours c. your	*c*
1.4	_____ nine o'clock. Let's go home. a. It’s b. Its c. His	*a*
1.5	_____you read when you were 5? a. Couldn’t b. Can c. Can’t d.Could	*d*
1.6	John is great! He _____ speak five languages! a. could b. can c. can’t d. could have	*b*
1.7	Two years ago I_____ my old aunt in a small old town. a. visit b. visited c. visitted d. didn't visited	*b*
1.8	One day my aunt asked me: " … the flowers in the garden yesterday?" a. Did you water b. You watered c. Did you watered d. You did water	*a*
1.9	You look amazing, _____ jacket really suits you. a. this b. these c. that d. those	*a*
1.10	There is _____ water in the glass. a. a b. many c. some	*c*
Блок 2	***Установите соответствие. Каждому элементу левого столбца соответствует только один элемент правого. Учтите, что один из элементов правого столбца лишний. Ответ к заданиям запишите в виде сочетания цифр и букв, соблюдая последовательность левого столбца, без пробелов и знаков препинания. Например, 1А2Б3В***	

<table>
<tr><td>2.1</td><td>Соотнесите.<table><tr><td>1. Christian name</td><td>a. прозвище</td></tr><tr><td>2. teenager</td><td>b. подросток</td></tr><tr><td>3. twenty odd.</td><td>c. имя</td></tr><tr><td>4. look one;s age.</td><td>d. двадцать с лишним</td></tr><tr><td></td><td>e. выглядеть не старше своих лет</td></tr></table></td><td>1c2b3d4e</td></tr>
<tr><td>2.2</td><td>Установитесоответствие между словамиспротивоположным значением.<table><tr><td>1.nervouse</td><td>a. bad</td></tr><tr><td>2. healthy</td><td>b. old</td></tr><tr><td>3.exciting</td><td>c. ill</td></tr><tr><td>4.modern</td><td>d. boring</td></tr><tr><td></td><td>e. calm</td></tr></table></td><td>1e2c3d4b</td></tr>
<tr><td>2.3</td><td>Установите соответствие между предложениями и временной формой.<table><tr><td>1. The Earth goes round the moon.</td><td>a. Present Simple</td></tr><tr><td>2. When did you come back home?</td><td>b. Past Simple</td></tr><tr><td>3. They have already arrived..</td><td>c. Present Perfect</td></tr><tr><td>4. I will be late tomorrow.</td><td>d. Future</td></tr><tr><td></td><td>e. Past Perfect</td></tr></table></td><td>1a2b3c4d</td></tr>
<tr><td>2.4</td><td>Установитесоответствиемежду предложениями и их переводом<table><tr><td>1.What can you buy?</td><td>a. Что Вы хотите себе купить?</td></tr><tr><td>2.What would you like to buy ?</td><td>b. Что Вы можете себе купить?</td></tr><tr><td>3. What do you have to buy?</td><td>c. Что бы Вы хотели себе купить?</td></tr><tr><td></td><td>d. Что Вы должны себе купить?</td></tr></table></td><td>1b2c3d</td></tr>
<tr><td>2.5</td><td>Установите соответствие между предложениями и их переводом.<table><tr><td>1. A good name is better than riches</td><td>a. Кровь гуще воды.</td></tr><tr><td>2. As like as two peas in a pod.</td><td>b. Доброе имя лучше богатства</td></tr><tr><td>3. Dlood is thicker than water.</td><td>c. Как мдве каплт воды.</td></tr><tr><td>4. Love in a cottage.</td><td>d. Без труда не вынешь рыбку из пруда.</td></tr><tr><td></td><td>e. Любовь в шалаше.</td></tr></table></td><td>1b2c3a4e</td></tr>
<tr><td></td><td colspan="2">Расположите следующие события (явления, процессы и т.п.) в правильной последовательности. Ответ к заданиям запишите в виде сочетания цифр, которыми обозначены события (явления, процессы и т.п.) в правильной последовательности, без пробелов и знаков препинания. Например, 3421</td></tr>
<tr><td>2.6</td><td>Расположите в правильной последовательности абзацы из письма.
1. Helen is very kind and clever. She loves sport. Her favourite sport is football.
2. Say hello to everyone.
Love,
Jane
3. I’ve got a new friend. She’s called Helen. She’s got long dark hair</td><td>4312</td></tr>
</table>

	and brown eyes. 4. Dear David, Hi! It's great in Moscow. The people are very friendly.	
2.7	Расположите в порядке убывания следующие слова: 1. always 2. never 3. often 4. usually 5. sometimes	14352
2.8	Расположите диалог в правильном порядке. 1. Hello, Sally. What are you doing? 2. No, thanks. I'm very tired. How about going for a coffee? 3. Sounds great. 4. Nothing really. 5. Why don't' we go jogging in the park?	14523
2.9	Расположите слова в правильном порядке, чтобы получилось предложение 1. fly 2. my parents 3. to Australia 4. sometimes 5. I 6. in winter 7. and	2754136
2.10	Расположите слова в правильном порядке, чтобы получилось предложение 1. enjoys 2. very much 3. swimming 4. in the pool 5. always 6. Mary	651342
Блок 3	***Кейс-задания предполагают работу с предложенным текстом. После его прочтения необходимо ответить на поставленные вопросы или выполнить задания***	
3.1	**Ситуация.** Джулия написала письмо своей подруге по переписке, в котором описала своего лучшего друга, но случайно пролила на письмо чай, что некоторые слова было невозможно прочитать. **Задание.** Восстановите письмо, вставив пропущенные слова: Christine Robertson is my best _____. She is sixteen years ____ and her _____ is on 25th October. She is ____ Manchester. Christine is a _____ at North Ridge High School. There are twenty _____ in her class and her _____ is Mrs White. Her favourite subject is ___. Christine's favourite sport is _____. Her favourite day is _____. I like her because we have lots of fun.	Friend, old, birthday, from, student, students, teacher, Maths, tennis, Sunday.
3.2	Заполните электронное письмо. Используйте форму presentsimple или presentcontinuous для глаголов в скобках. Hi Tanya How's your new job? My university course is great, but it's Friday evening and I'm home for the weekend. I (1)____ (sit) on my bed and I (2)____ (check) my emails on my laptop. It (3) _____(snow) outside. It usually (4) ____ (snow) here in winter. My family are downstairs. Dad (5) ____ (make) dinner and I (6) ____ (think) Mum (7)_____(help) my	1- 'm sitting 2- 'm checking 3- 's snowing 4- snows 5- 's making 6- think 7- 's helping

	sister Molly with her homework. I can't write any more now – Dad (8)___ (want) me to help him in the kitchen. See you soon Connor	8- wants
3.3	Луис Антонио де Оливейра встречает старого друга в аэропорту Мадрида. Прочитайте их разговор. Что мы узнаем о Билле Питте? Заполните эти записи. Present employer _____ since _____ Married to ____ since _____ First met his wife _____ Lives in _____. Moved there in _____ A: Hey, Luis Antonio! B: Bill Pitt. I don't believe it! Bill, how are you? A: Just fine. You're looking good, Luis. B: You too, Bill. It's been a long time. A: Yes, it has. When did we finish in LA? B: In 1988. You went to Washington and I went back to Rio. A: That's right. B: So, what are you doing now, Bill? A: Well, I'm a Project Director with Sun Microsystems in Silicon Valley. B: Sun Microsystems. That's great! How long have you worked there? A: Since 97. B: And where do you live? A: In San Francisco. We moved there in 1994. B: And I guess you are married now. A: Yes, with three beautiful children. Two sons and a daughter. B: So, where did you meet your wife? A: Well, Luis, do you remember a girl on our MBA course in Los Angeles? Her name was Melissa Norton. She always had the best grades. B: Melissa Norton. Of course, I remember. A: Well, we got married in 1991. B: Well, congratulations, Bill. A: Thanks. What about you? Do you have a family now? B: Well, it's a long story. Do you have time for a drink before your flight?	Sun Microsystems; 1997; Melissa Norton; 1991; in Los Angeles; San Francisco; 1994.
3.4	Прочтите разговор двух коллег о путешествии и шопинге в Варшаве. Заполните записи. a.City centre to airport:____ km b.Airport shuttle bus – takes _____ minutes to get to city centre. c.It leaves every ____ (at weekends) from ___ a.m. to ___ p.m. d.Banks open at _____ e.Shops are usually open from ____ to _____ f.Some specialist boutiques open at _____ g.Saturday shops close at _____ A: How far is it from the city centre to the airport? B: Not far. About ten kilometers, I think. A: And what's the best way to get to the centre? B: Well, airport taxis are quite expensive, so I always take the airport shuttle bus. It's cheap and quick.	a. ten. b. twenty-five. c. half an hour; half past five; eleven. d. eight or nine. e. eight; six. f. eleven. g. two.

	A: How long does it take to get there? B: About twenty-five minutes. A: And how often does the bus go? My flight's on a Sunday. B: I think there are buses every half an hour at weekends. And they run all day, from about half past five in the morning to eleven at night. A: OK, I'll take the bus, then. I also want to go shopping in Warsaw, if I've got time. When are the shops and banks open? B: The banks open at eight or nine in the morning. Shops are usually open from eight to six. A: From eight o'clock. That's good – I can shop early in the morning, before my meetings. B: Yes, but be careful. Some specialist boutiques open late, at about eleven in the morning. And if you're there on Saturday, most shops close at two. A: Right. I'll remember that. Thanks for all your help. I'll send you a postcard.	
Блок 4		
4.1	Напишите название времени года, когда отмечаются эти праздники. 1.New Year, Christmas – 2.Teacher's Day, Halloween – 3.Women's Day, Easter – 4.Russia's Day, International Children's Day –	1. winter 2. autumn 3. spring 4. summer
4.2	Напишите прошедшую простую форму глаголов. eat -_____ know-_____	ate knew
4.3	3. Напишите противоположное этим прилагательным. 1.younger ⇒ 2.smaller ⇒ 3.better ⇒ 4.taller ⇒	1.older 2.bigger 3.worse 4.shorter
4.4	Дополните фразу подходящим глаголом. ____ your room, your desk.	tidy
4.5	Продолжите предложение. The coldest season of the year is ____	winter
4.6	Дополните фразу подходящим глаголом. _____ the table after dinner	clean
4.7	Дополните предложение одним словом. Don't _____ anoise! Mum's asleep.	make
4.8	Продолжите предложение. Pupils have the longest holidays in _____	summer
4.9	Дополните предложения прилагательными, оканчивающимися на -ed или -ing, например: interested или interesting. We had a very f____ experience yesterday.	frightening
4.10	Дополните предложения словом Did you know _____ at the meeting today?	anybody

4.11	Напишите противоположный глагол к фразе. arrive / _____ at 6.00	leave
4.12	Закончите предложения словами who, which, или where. I'm reading the book _____ won the Booker prize this year.	which
4.13	Напишите прошедшую простую форму глаголов. have-_____ open-_____	had opened
4.14	Закончите предложение. Winter months are: December, January and _____	February
4.15	Напишите противоположный глагол к фразе. teach /_____ English	learn
4.16	Закончите предложение. The month after July is _____	August

4.МАТЕРИАЛЫ, НЕОБХОДИМЫЕ ДЛЯ ОЦЕНКИ **УМЕНИЙ И ВЛАДЕНИЙ** (ПРАКТИКО-ОРИЕНТИРОВАННЫЕ ЗАДАНИЯ**, ИСПОЛЬЗУЕМЫЕ В ПЕРИОД ПРОВЕДЕНИЯ ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ)**

кэкзамену

№ п/п	Темы практикоориентированных заданий	Код компетенций
1	***People and places***	ОК-4
2	***Free time***	ОК-4
3	***Home***	ОК-4
4	***Holidays***	ОК-4

Материалы для выполнения практико-ориентированных заданий

1. Read the text and answer the questions.

The Different Types of Business Status in the UK

The following guide is designed to help you understand the various structures and formats of UK businesses.

Sole Trader

This is the simplest form of company requiring no registration other than the notification of your local tax office, but it is also the type of business exposed to the greatest personal risk: as a sole trader, you are responsible for all aspects of the company, and have unlimited liability to all debts and legal actions. If the business has to fold with debts, you will have to settle these debts from your personal assets. You may find it more difficult to attract customers – you do not have to file accounts or records with Companies House, which leads to a lack of company transparency, and makes it impossible for potential customers to verify your background via an official third party. You may also

find it more difficult to attract outside investment or partners, which can prevent the expansion of the business.

Private Limited Company (Ltd)

A private limited company is a legal entity in its own right, separate from those who own it, the shareholders. The limited liability, potential tax advantages, and simplicity of running a private limited company make this the most common form of registered business in the UK. As a shareholder of a private limited company, your personal possessions remain separate, and your risk is reduced to only the money you have invested in the company and any shares you hold which you have not yet paid for. In addition to limited liability, this form of company is also considered to be more prestigious by other companies and the general public due to its legitimate nature and the way important information is recorded at Companies House. Anyone wishing to do business with your limited company can verify who is connected to the company and also the financial position of the company by paying Companies House a small fee. You may not consider this transparency to be a benefit to you personally but it is a huge advantage when doing business.

Public Limited Company (Plc)

A public limited company differs from the private version in that it is able to sell its shares to the public. A public company must ensure that at least £50,000 worth of shares has been issued before it is allowed to begin business or borrow money, and two directors must be appointed. The cost of running a public limited company is considerably higher, and so this form of business suits better to large organisations.

Limited Liability Partnership (LLP)

This allows business partners to enjoy the benefit of limited liability, avoiding the problems of joint liability that applies to ordinary partnerships. There are no shares in this form of company, and tax arrangements remain the same as for ordinary partnerships.

1.What is the simplest form of a company?
2.Which form of business suits large organisations?
3.What is the most common form of registered business in the UK?
4.What are the advantages of being a sole trader?
5.What are the disadvantages of being a sole trader?
6.What are the advantages of a private limited company?
7.What is the main difference between a private limited company and a public limited company?
8.What is the main advantage of a limited liability partnership?

2. Read the text and complete the task.

The most educated countries in the world

Across the world, and particularly in poorer countries, schools lack adequate resources and supplies to offer even basic education to children; others might be denied their right to education because formal learning isn't permitted by their culture. But some countries have been notably more successful than others when it comes to furnishing their citizens with the skills offered by basic education. With the potential costs running high uniforms, tuition, and textbooks proving especially costly for families of limited resources some nations have even succeeded in supplementing the costs of high quality education, making it accessible to the masses.

Which countries have been classed as the most successful in offering education to their citizens, and what circumstances have allowed these nations to provide for their people so successfully? The Social Progress Imperative has compiled research on basic education levels

throughout the world and presented it via the Social Progress Index; this offers a rigorous and comprehensive way of measuring social progress, including and most relevant for our current interests a score for a country's level of access to basic knowledge including factors like adult literacy rate, primary school enrolment, secondary school enrollment, and women's mean years in school. These components determine which countries offer better educational opportunities. We've compiled the list of the ten best-performing countries when it comes to access to basic education, according to research from the United Nations as brought together in the SPI basic education ratings: Read on to find out how and why these ten countries are so well-educated.

10. United States, 61.3

The United States access to basic knowledge index is 61.3, with a (relatively) extremely high secondary school enrollment at 89.5, an adult literacy index of 57.5, and a primary school enrollment index of 52.6. The United States federal structure is decentralized, meaning that every state handles its affairs individually. This, in turn, means that access to basic education varies from one state to another with local school districts possessing the power to determine their people's level of access to basic education. Throughout the U.S. there's compulsory education for children between 5 or 6 years old and 16, 17 or 18 years old depending on the state. In America, education is generally free until the 12th grade level. Yet, in spite of the free access to basic education in the U.S. there is growing illiteracy in the country. Millions of adult Americans can't read or write, though an even larger number can only read 4th or 5th grade material. There's also an increase in the number of teenagers who drop out of in high school; so while the U.S. offers a relatively high level of basic education to its citizens, it could be argued that for its level of wealth and development, the U.S. is under-performing in this area when contrasted with comparative nations.

9. Poland, 61.4

Poland's access to basic knowledge index is, overall, 61.5. The index assessing women's mean years in school comes in at 59.2 and secondary school enrollment is at 59.2, while primary school enrollment is at 55.3 on the SPI scale. Adult literacy in Poland is 57.8. Pre-primary education is compulsory for children between 3 and 6 years old. Children are also required to attend six years of compulsory primary education once they are 7 years old. This is followed by three years of lower secondary education, which is also compulsory. According to the country's Constitution, each individual has the right to education. Public schools in Poland offer free education and the public authorities ensure that every citizen has equal and universal access to education.

8. Germany, 61.5

Germany's access to basic knowledge index is 61.5 meaning it's a close leader ahead of neighbouring Poland. Germany's adult literacy is 57.5, primary school enrollment is 56.7, secondary school enrollment is 60.0 and women's mean years in school score is 58.0. Children between 3 and 6 years old attend pre-school prior to compulsory education. Preschool is not for free and children do not receive any formal instruction but there is compulsory primary education, usually between the ages of 6 and 16. As in the U.S., the education system differs from one state to another. Students in Germany must, by law, study a foreign language and they are typically heavily examined throughout the course of their education. There are

three main kinds of high school in the country and eligibility is determined by academic performance.

7. France, 62.5

France is known worldwide for its inclusive education system, and the French 'Lycée' is now an international option. The index for access to basic knowledge in France is a strong 62.5, with primary school enrollment at 57.8, and adult literacy at 57.5 on the scale. The country offers compulsory education for children between the age of 6 and 16 years; the compulsory education includes elementary, and the initial four years of secondary college. Public education is available for free and children must generally be enrolled in schools near their homes. 80% of the students in France attend public schools while only about 20% are in private schools. Most of the private schools are run by the Catholic Church and the teachers are paid by the state. These schools charge low fees and this makes them accessible to students from various socio-economic backgrounds.

6. Israel, 62.9

Israel's access to basic knowledge index is 62.9. The adult literacy index here is 56.3, primary school enrollment is at 55.9, secondary school enrollment is at a strong 62.1, while the index for women's mean years in school is 61.3. The country's education system is centralized and funded by the state and compulsory education starts during the last year of kindergarten and ends at the 12th grade. There are secular, Arab, and Jewish schools in Israel, and the compulsory education is free but in some cases private funding goes towards the extracurricular activities in schools. Students who want to enroll in science and art schools are required to pay additional fees.

5. Sweden, 63.7

Sweden's access to basic knowledge index is 63.7. The index for the country's women's mean years in school comes in at 61.5, secondary enrollment is at 60.5, primary enrollment is 58.9, and adult literacy is 57.5. According to the Swedish Education Act, every child and young person should have equal access to education regardless of socio-economic status. Education is compulsory for every child in the country from age of 6 or 7. The compulsory education includes special schools and programmes, which are designed for students who suffer from intellectual and physical disabilities. High school is compulsory up to age 15 or 16 and it's also offered for free. According to the OECD research, Sweden spends more than the average country on its education system, spending about 6.7% of its national budget on education as of the end of the last decade.

Read the text and say whether you're agree or not. Explain your point of view.

3. Read the text and answer the questions.

Editing

Editing is the process of preparing language, images, sound, video, or film through correction, condensation, organization, and other modifications in various media. A person who edits is called an editor. In a sense, the editing process originates with the idea for the work itself and continues in the relationship between the author and the editor. Editing is, therefore, also a practice that includes creative skills, human relations, and a precise set of methods.

Print media

There are various levels of editorial positions in publishing. Typically, one finds junior editorial assistants reporting to the senior-level editorial staff and directors who report to senior executive editors. Senior executive editors are responsible for developing a product to its final release. The smaller the publication, the more these roles run together. In particular, the substantive editor and copy editor often overlap: fact checking and rewriting can be the responsibility of either. Newspaper and wire services copy editors correct spelling, grammar, and matters of house style, design pages and select of news stories for inclusion. At UK and Australian newspapers, the term is «sub-editor». They may choose the layout of the publication and communicate with the printer — a production editor. This and similar jobs are also called «layout editor», «design editor», «news designer», or — more so in the past — «makeup editor». Magazine editors include a top-level editor may be called an editor-in-chief. Frequent and esteemed contributors to a magazine may acquire a title of editor at-large or contributing. In the book publishing industry, editors organize anthologies and other compilations, produce definitive editions of a classic author's works («scholarly editor»); and organize and manage contributions to a multi-author book (symposium editor or volume editor). Finding marketable ideas and presenting them to appropriate authors: a sponsoring editor. Obtaining copy or recruiting authors such as: an acquisitions editor or a commissioning editor for a publishing house. Improving an author's writing so that they indeed say what they mean to say in an effective manner; a substantive editor. Depending on the writer's competence, this editing can sometimes turn into ghost writing. Substantive editing is seldom a title. Many types of editors do this type of work, either in-house at a publisher or on an independent basis. Changes to the publishing industry since the 1980s have resulted in nearly all copy editing of book manuscripts being outsourced to freelance copy editors.

Executive editor

The top editor sometimes has the title executive editor or editor-in-chief. This person is generally responsible for the content of the publication. The exception is that newspapers that are large enough usually have a separate editor for the editorials and opinion pages in order to have a complete separation of its news reporting and its editorial content. The executive editor sets the publication standards for performance, as well as for motivating and developing the staff. The executive editor is also responsible for developing and maintaining the publication budget. In concert with the publisher and the operating committee, the executive editor is responsible for strategic and operational planning.

Newspapers

Editors at newspapers supervise journalists and improve their work. Newspaper editing encompasses a variety of titles and functions. These include:

- Copy editors
- Department editors
- Managing editors and assistant or deputy managing editors (the managing editor is often second in line after the top editor)
- News editors, who oversee the news desks
- Photo or picture editors
- Section editors and their assistants, such as for business, features, and sports
- Editorial Page Editor who oversees the coverage on the editorial page. This includes chairing the Editorial Board and assigning editorial writing responsibilities. The editorial page editor may

also oversee the op-ed page or those duties are assigned to a separate editor.

- Top editors, who may be called editor in chief, executive editor or sometimes just editor
- Readers' editors, sometimes known as the ombudsman, who arbitrate complaints
- Wire editors, who choose and edit texts from various international wire services, and are usually part of the copy desk

•Administrative editors (who actually don't edit but perform duties such as recruiting and directing training).
The term city editor is used differently in North America and South America, where it refers to the editor responsible for the news coverage of a newspaper's local circulation area (also sometimes called metro editor), than in the United Kingdom, where it refers to the editor responsible for coverage of business in the City of London and, by extension, coverage of business and finance in general.

ANSWER THE FOLLOWING QUESTIONS:

1. What is editing? What can be edited?
2. What do the editors-in-chief do? What is their main responsibility?
3. Who is responsible for newspaper layout?
4. Who answers the complaints?
5. What does a substantive editor usually do and why do they hire such editors?
6. What is the copy desk staff?
7. Why is it necessary to supervise journalists and who supervises them in the newspaper?
8. What can you tell about the duties of a production editor?
9. What does the city editor do in the USA and the UK?
10. Who is responsible for developing and maintaining the publication budget?

4. Read the text and complete the task.

How To Use Design To Edit Newspapers

To some journalists, design is little more than cake decorating ... to make pretty ... to make pleasing to the eye. That's eyewash, says Jan V. White

In fact, it's the opposite of what it should be: Design — functional design — is a tool to clarify whatever is being covered.
Too often design is thought of as a cosmetic that is needed after the «real» work has been done: the piece written, edited, finished. Only then it is handed over to the art department for treatment. (Those art people aren't really editors. They are artists, for heaven's sake... to them, out there on Cloud 9, graphic presentation means cutting our valuable copy in order to make their damn pictures bigger. Or using a weird typeface for the headline.)
Unfortunately, most reporters, writers and editors — the word people — labor under this misapprehension. Tradition, bad guidance and mis-education have propelled them into that boxed view that splits the team of communicators into two hostile camps: the word people and the visual people.
Neither likes or even quite trusts the other, and they work at cross-purposes — in the happy event that they don't actually undercut each other.
In any case, all of them do a lot of under-the-bench muttering about each other.
How to use design for editing?
Start welding the two factions into one team whose individual members understand how vital their shared efforts are to the product's acceptance by the public.
Clearly, design is only one of the tools of the information trade. Good presentation is analogous to good writing. Sure, a lousily written piece may hide its information in clumsy wording, just as a crummy (TV is swiping the news-disseminating function newspapers used to have. Newspapers are swiping the feature-report function general interest magazines used to have. Magazines are serving narrow special interest markets... and much of their news function and analysis function is passing to newsletters.)

On a more obvious level, the what's-in-it-for-me aspect is, of course, taken care of with shop-window presentation — running teaser boxes about what's inside a section on the front page. But the service-to-the-recipient attitude (perceived by the recipient as what's-in-it-for-me) should form the handling of everything we do. We must couple exposing the what's-in-it-formed factor with the second crucial factor.

SPEED IS THE SECOND CRUCIAL FACTOR.

Few in our culture allow themselves the luxury of time. The normal attention span has been reduced to those 11 minutes between commercials on TV. We have been trained to live by sound bites. So we must couple the what's-in-it-form factor with speed so readers will get it fast. They'll be happier than if you make them dig it out for themselves from a mass of background.

Most stories should be edited down to be shorter, more concise chunks, the shortest of which will probably get the highest readership score.

OBVIOUSNESS IS THE THIRD CRUCIAL FACTOR.

A news item must be easy to enter, and it must be easily understood. Information turned into visual form can be grasped faster than verbal descriptions of statistics. That's why infographics are flowing everywhere — in print from Time magazine to USA Today, visual presentations in

computer-generated charts and graphs for overheads. And now in video training.

- This is where better cropping of pictures comes in — homing in on the thrust of the story that the image is being used to translate.
- This is where color comes in: not as superficial decoration but as a tool to organize, highlight, emphasize. Functional color.
- This is where headline typography comes in: The size, boldness and positioning of heads helps in interpreting the relative importance of each story on the page.
- This is also where modular page arrangement comes in, where stories in vertical or horizontal shapes, with big or little pictures, are displayed on the page for immediate recognition of what belongs with what and how long each item is.

Now let's recognize a fact about our audience that our verbal friends hate to admit. They always glibly talk about «our readers». Readers aren't really readers. At least they don't start out as such. First they are lookers. People scan, hop and skip around, pecking here and there, searching for goodies until something catches their attention. Seldom do they begin reading at the start of an text. They enter where they damn well feel like entering. Watch how you read yourself. You are typical... that's why we must build in as many welcoming doorways as we can. Because, once fascinated, lookers will indeed start to read.

SALESMANSHIP IS THE FOURTH FACTOR.

It is also the function of design to catch and then seduce viewers into becoming readers. That's visual salesmanship, and, like it or not, in our competition for the potential reader's attention, we must use it or die.

EMOTIONAL INVOLVEMENT — THE FIFTH INESCAPABLE FACTOR.

It's a branch of salesmanship and of reporting. And of visual presentation. But our uninvolved lookers are humans, with curiosities, angers, sympathies — the whole range of human emotions, and we must use them. Play on them. We know that they react faster and more actively to visual stimuli than to intellectual ones. That means photos: They are fast and easy to take in and can be emotionally involving if they are good. Hence, more space for pics, more budget for photographers. It sells papers.

GUIDANCE FOR THE READER IS THE SIXTH FACTOR.

Directing the searcher's eye to the important stuff. What is important? Defining that is a function of editing. Achieving the goal of displaying the material to the casual viewer is a function

of typography, layout and design. The two work hand-in-glove to make it easy for viewers to orient
themselves and find what they're looking for.

- Premeditated organization is the key.
- Standardized signs are needed to announce the elements.
- Repetitive elements ought always to be in the same place. Does that mean formatting? Yes — but only those things that make sense to format.

We work on two levels: the product level, where signs demand uniformity to orient the user, and on the journalistic level, where individual stories demand variety and freedom. Balancing the two is quite an act. Freedom is vital for non-repetitive elements. You have to be choosy — and responsible — about what to emphasize. Typography is the vital representation of tone of voice. If everything screams, all you hear is loud, conflicting noise, and nobody listens. Okay, turn the metaphor into visual terms. Messy disorganized typography and page arrangement is like static on the radio. Or call it visual pollution. Call it anything, so long as you don't do it.

PERSONALITY — THE SEVENTH FACTOR.

In this ruthlessly competitive world, it is vital that each product create its own character, both in terms of its substantive matter — what it thinks and how it says it, what its service is and in terms of its appearance. That appearance is vital to success. Knowing who you are is no less useful to the advertisers. It is the visual context in which your information is carried. It manifests itself by adherence to style that must be protected by strict discipline. It is especially tricky for we designers to know when and where to depart from style, because we want to have fun and show off how clever we are, but every departure dilutes the precious recognition. So you only
depart from it when there is overwhelming reason to do so. Every departure costs.

MONEY — THE EIGHTH FACTOR.

As a marketing tool, better design is succeeding in getting accepted by the financial people who ultimately control everything we do. Design isn't seen as a waste of money anymore. They know that a better-looking vehicle gets better attention from its readership and thus pulls more ads. Good design has proved to be good for business. Hence, more redesigns, more color, more infographics, perhaps even more freedom for designers. No, not more freedom. We don't need that. We need more clout.

So, in this time of positive change, what must we do to get more clout? We must sell the efficacy of design. Never ever sell a design on the basis of aesthetics — that you «like» it. That is an advantage to us, but not to our partners, who are afraid of such fine judgments. That implies taste. And it is safer to say no than to say yes to anything unfamiliar or new. By hanging the decision on «liking», you give them the weapon NOT to like it — and there's no argument about that.

You abdicate the decision. You have no recourse. No, we must be seen as responsible journalists who develop design as an integral element of editing. That means we must develop our ability to explain, justify and rationalize what we want to do in words and concepts that they feel comfortable with.

We must make them see that our goals are no different from theirs; our standards are the same as theirs. We must learn to speak their language.

Only that way will we become accepted as intellectual equals and contributors to the common good. Because we visual people must join our verbal co-workers to hone our product to make it totally acceptable to our investors — the buyers. They spend money for which they expect a certain service. We had better deliver on our promise, and they had better perceive that they are
getting their money's worth.

Design guides them to notice these vital qualities of clarity, value and speed. Those are the criteria on which good newspaper design should be judged. It has little to do with pure aesthetics. They are a given — they are the foundation on which we build. It's like correct spelling and good grammar for the writers.

No, design has everything to do with journalism and functional expression of substance. That's on the high level. On a lower level, it is really industrial design: styling a product that is right for its audience in its market niche. That's quite a job. Internationally acclaimed as a lecturer and consulting art director, Jan V. White is also the author of many books on publication design.

GIVE THE ENGLISH EQUIVALENTS FROM THE TEXT GIVEN ABOVE:

На двух уровнях; сделать приятным глазу; один не верит другому; критерии; украшение торта; пакеты информации; руководство по дизайну; на уровне журналистики; критически важный фактор; провозглашать; ответственный журналист; вражеский стан; важные качества; подковерное бормотание; иметь дело с чистой эстетикой; личные истории; лучше бы они постигали; мы должны научиться говорить на их языке; время положительных перемен; эффективность дизайна; база, на которой мы строим.

Лист изменений в **ФОС по дисциплине**

В ФОС по дисциплине внесены следующие изменения:

Учебный год	**Реквизиты протокола Ученого совета**	**Номер раздела, подраздела**	**Содержание изменений и дополнений**
2024/25	Протокол № 11 от 27.05.24		
2025/26	Протокол № 8 от 26.05.25		
2026/27	Протокол № 10 от 25.05.26		
2027/28	Протокол №		