



ФГОС ВО
(версия 3++)

**ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ
«ПРОФЕССИОНАЛЬНЫЙ ИНОСТРАННЫЙ ЯЗЫК»**

Челябинск 2019

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

Кафедра иностранных языков

**Фонд оценочных средств
по дисциплине
«Профессиональный иностранный язык»**

**программа магистратуры
«Музыкальная педагогика»
по направлению подготовки
53.04.06 Музыкознание и музыкально-прикладное искусство
квалификация: магистр**

Челябинск 2019

Фонд оценочных средств по дисциплине «Профессиональный иностранный язык» составлен в соответствии с требованиями ФГОСВО по направлению подготовки 53.04.06 Музыказнание и музыкально-прикладное искусство.

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Фонд оценочных средств по дисциплине «Профессиональный иностранный язык» как составная часть ОПОП на заседании совета консерваторского факультета рекомендован к рассмотрению экспертной комиссией, протокол № 10 от 23.04.2019.

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Фонд оценочных средств по дисциплине «Профессиональный иностранный язык» как составная часть ОПОП утвержден на заседании Ученого совета института протокол № 08 от 27.05.2019 г.

Срок действия фонда оценочных средств по дисциплине «Профессиональный иностранный язык» продлен на заседании Ученого совета института:

Учебный год	№ протокола, дата утверждения
2020/21	Протокол № 8 от 18.05.2020
2021/22	
2022/23	

1. СОСТАВНЫЕ ЧАСТИ ФОНДА ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ «ПРОФЕССИОНАЛЬНЫЙ ИНОСТРАННЫЙ ЯЗЫК»

Фонд оценочных средств (далее – ФОС) представлен:

– ФОС в составе рабочей программы дисциплины;
– базой тестовых заданий, позволяющих оценить сформированность компетенций по дисциплине.

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

2. ФОС В СОСТАВЕ РАБОЧЕЙ ПРОГРАММЫ ДИСЦИПЛИНЫ

Фонд оценочных средств в соответствии с положением «О порядке разработки и утверждении основных профессиональных образовательных программ – программ бакалавриата, специалитета и магистратуры» (утв. Ученым советом, протокол № 7 от 22.04.2019, 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 РПД.

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. Таблица 8, 9 РПД.

6.2.2. Описание шкал оценивания.

6.2.2.1. Описание шкалы оценивания ответа на зачете. Таблица 10 РПД.

6.2.2.2. Описание шкалы оценивания при использовании балльно-рейтинговой системы.

6.2.2.3. Описание шкалы оценивания различных видов учебной работы. Таблица 11 РПД.

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

6.3.1. Материалы для подготовки к зачету. Таблица 12, 13 РПД.

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, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций.

**3. БАЗА ТЕСТОВЫХ ЗАДАНИЙ, ПОЗВОЛЯЮЩИХ ОЦЕНИТЬ
СФОРМИРОВАННОСТЬ КОМПЕТЕНЦИЙ ПО ДИСЦИПЛИНЕ**

УК-4

1. Choose the right variant:

1. They would be rather offended if I _____ to see them. (not\go)
2. If I was offered the job, I think I _____ it. (take)
3. I wish I _____ something to read. (have)
1. I didn't know you were at the university. If _____ (I\know), _____
(I\wait) for you.
4. don't go, will take, had had, I knew... I would wait;
5. wouldn't go, would take, have, I'd known... I would wait;
6. didn't go, take, had, I knew...I would have waited;
- 1) didn't go, would take, had, I'd known...I would have waited.

2. Open the brackets and put the right form of the verb.

1. She looked tired. She ... (planted/was planting/had been planting) flowers all morning.
2. I ... (was playing/played/had played) volleyball when the ball hit my head.
3. His clothes were smudgy because he ... (finished/had finished/was finished) painting the walls.
4. When I was five my parents ... (were buying/bought/had been buying) a piano for me.
5. Kim ... (was dancing/danced/had danced) when her husband opened the door.
 - 1) planted, had played, finished, were buying, was dancing;
 - 2) had been planting, had played, was finished, were buying, danced;
 - 3) had been planting, was playing, had finished, bought, was dancing;

3. Open the brackets and put the right form of the verb.

Dear Mary,

I...just (receive) your letter and now I (write) to you.

I am very busy preparing for my exams. It is 9 p.m. now and

I (sit) at my desk. I (sit) here since 11 a.m. I (do/not) all the exercises yet.

Thank you for everything you have done for me. I hope to hear from you soon.

- 1) have just received; am writing; am sitting; have been sitting; haven't done
- 2) just have received; have been writing; am sitting; have been sitting; don't do
- 3) have just received; am writing; have been sitting; have been sitting; don't do
was planting, played, had finished, bought, had danced.
- 4) just have received; have been writing; am sitting; have been sitting; haven't done

УК-5

1. Choose the right word.

Skills, traffic, pressure, depression, good value.

- 1) I think you'll agree it shows his communication _____ are improving.
- 2) I often go to an Italian restaurant called Luigi's. It's really _____ for money.
- 3) Dutch parents put less _____ on their children.
- 4) What's the _____ like where you live?
- 5) He suffered from _____ for years, but now he's completely recovered.

1. Do the matching

- | | |
|------------------------------|--------------------------------|
| 1) printed matter | a. переиздание |
| 2) reprint | b) ксилография |
| 3) the invention of printing | с) печатные материалы |
| 4) block printing | d) распространение грамотности |
| 5) the spread of literacy | e) изобретение печати |

1. 1c2a3e4b5d
2. 1e2a3d4c5b
3. 1a2b3c4d5e
4. 1e2d3c4b5a

2. Choose the right word.

Website, download, e-mail address, link, laptop.

1. If you don't have the software, you can _____ it free from their website.
2. I think of buying a new _____.
3. My institute has its own _____ at www.chgik.ru.
4. A: That's a great photo.
B: I'll send it to you, if you like. What's your _____?
5. I read an interesting article about modern technologies. I'll send you a _____ if you want to read it.

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

№ п/п	Темы примерных практико-ориентированных заданий	Код компетенций
1.	People and places	УК-4, УК-5
2.	Education	УК-4, УК-5
3.	Publishing	УК-4, УК-5
4.	Business writing	УК-4, УК-5
5.	Modern technologies	УК-4, УК-5
6.	Culture and Music	УК-4, УК-5

Содержание практико-ориентированных заданий

ТЕМА 1. PEOPLE AND PLACES

Read and translate the text. Name the 10 most beautiful places in your country and compare them with the American ones.

The 10 Most Beautiful Places in America

Well, for starters, you go about it very boldly. You solicit opinions from travel writers and photographers, poll your colleagues, and talk to outdoor enthusiasts, historic preservationists and relatives who, every time you see them, seem to have just returned from another fabulous trip. In putting together USA WEEKEND Magazine's annual summer travel story, our editors did all that. To help frame the unenviable -- all right, nearly impossible -- task of limiting America's most beautiful attractions to a mere 10, we also offered a few guidelines. Nominees had to be publicly accessible and reasonably well-known. Iconic stature wouldn't hurt a place's chances, and, given the want of any objective way to measure beauty, sentimental favoritism was an acceptable tiebreaker. In other words, we instructed our experts to follow their hearts. After reading the top 10 list they produced, we hope you'll do the same.

1. Red Rock Country (Sedona, Ariz.)

Ever since the early days of movies, when Hollywood has wanted to show the unique beauty of the West, it has gone to Sedona, a place that looks like nowhere else. Beginning with *The Call of the Canyon* in 1923, some hundred movies and TV shows have been filmed in and around town. We fell under Sedona's spell, too, and while debating our No. 1 spot kept returning to it for the same reasons Hollywood does: The area's telegenic canyons, wind-shaped buttes and dramatic sandstone towers embody the rugged character of the West -- and the central place that character holds in our national identity. There's a timelessness about these ancient rocks that fires the imagination of all who encounter them. Some 11,000 years before film cameras discovered Sedona, American Indians settled the area. Homesteaders, artists and, most recently, New Age spiritualists have followed. Many cultures and agendas abound, but there's really only one attraction: the sheer, exuberant beauty of the place. People come for inspiration and renewal, tawny cliffs rising from the buff desert floor, wind singing through box canyons, and sunsets that seem to cause the ancient buttes and spires to glow from within. We hear the canyon's call and cannot resist.

2. Nighttime view from Mount Washington in Pittsburgh

In a nation with a wealth of stunning cities full of compelling stories, ranking Pittsburgh as the No. 2 beauty spot is perhaps our most surprising choice. But the Steel City's aesthetic appeal is undeniable, as is its very American capacity for renewal. Standing atop Mount Washington, the steep hill that rises giddily on the city's south side, sightseers enjoy the unforgettable panorama of the Allegheny and Monongahela rivers flowing together to create the mighty Ohio, that waterway so essential in the nation's settlement. The rivers cup downtown's lustrous Golden Triangle, where landmark skyscrapers thrust upward like rockets. At night, lights twinkle on no fewer than 15 bridges. Almost as breathtaking as the vista itself is the urban renewal that made it possible. A century ago, a pall of smoke lay so thick over town that streetlights burned all day. As Pittsburgh continues an evolutionary course that has taken it from trading post to transportation hub to industrial goliath, we salute its reinvention into one of America's most scenic and livable communities. In the life of a city, there's nothing more beautiful, or inspiring, than a renaissance.

3. The upper Mississippi River

For third-place honors, we turn to an area less celebrated than others, but nonetheless packed with the unique beauty our nation abounds in. Its low profile makes it all the more charming. To truly appreciate the Mississippi, we leave the familiar territory of Huck and Tom and take a spin on the Great River Road as it runs alongside Old Muddy's upper reaches through Illinois, Iowa, Wisconsin and Minnesota. One of the nation's most scenic routes, it winds over hills, atop towering bluffs and through one 19th-century river town after another. The sites along the way read like chapters in American history. Ancient Indian burial mounds punctuate rolling parkland, sidewheelers ply the river, and villages on either bank present fine examples of Steamboat Gothic, the ornate architectural style born in the heyday of river travel. In Galena, Ill., 85% of the buildings are on the National Register of Historic Places. At Trempealeau, Wis., the Trempealeau Hotel has offered haven to watermen since 1888. The whole laid-back region's real draw is the river itself. Steady and timeless, it makes one fine traveling companion as it rolls toward the Gulf.

4. Hawaii's Na Pali Coast

At the country's extreme western edge, half a world away from the cradle of the American Revolution, we gain a flash of insight into the restlessness that drove our forebears from New England to the Pacific Ocean and beyond. They pushed west in search of paradise. Amid the coral reefs, beaches and mist-shrouded volcanic peaks of Hawaii's oldest island, they surely found it. Along the Kalalau Trail on the Na Pali coast of Kauai, verdant mountains plunge 4,000 feet into the sparkling Pacific. A short hike inland, where Hanakapi'ai Falls pours into a crystal pool and tropical flowers dapple the lush hillsides, the play of color and light creates the effect of an Impressionist painting gone native. Experience the splendor at your own risk: The hardest thing about a trip to Kauai is boarding the plane to go back home.

5. Golden Gate Bridge in San Francisco

Engineering marvel, art deco icon, monument to progress: The Golden Gate Bridge does much more than connect San Francisco to Marin County. Named for the strait it spans -- the 3-mile passage between San Francisco Bay and the Pacific -- the bridge is a grand symbol of one of the world's most striking cities. Completed in 1937, the \$35 million structure of concrete and steel embodied a city's unquenchable spirit -- and, by extension, the nation's. Set off by its signature orange paint job, twin 750-foot towers that seem to disappear into the heavens and spidery cables that stretch like harp strings, the Golden Gate was unlike anything else ever built. At 4,200 feet, the main suspension span was easily the world's longest. (Almost 70 years later, it ranks seventh.) Facts and figures tell only a partial story: Admired as a practical feat, the bridge is beloved as a work of art, one of the greatest the 20th century produced in any medium.

6. Grafton, Vt.

Had the French explorer Samuel de Champlain arrived in Vermont in the autumn of 1609 instead of summer, he never would have dubbed the land "Vert Mont." In fall, the foothills of the state's namesake Green Mountains blaze red, yellow and orange. Among the choicest spots to take in nature's annual art show is Grafton, right, one of the state's prettiest hamlets and, thanks to the efforts of the non-profit Windham Foundation, arguably its best preserved. The foundation has rehabilitated more than 50 historic buildings, including the Old Tavern at Grafton, a one-time stagecoach stop. Other man-made attractions include the award-winning Grafton Village Cheese factory, a pair of graceful New England churches, a nature museum, a smattering of art galleries and the almost obligatory covered bridge. But the

compact village of 600 isn't really about picturesque buildings. It's about the Yankee virtues of simplicity, modesty and saving things that matter. Past and present harmonize sweetly in this vital community. Come fall, you'd swear you can hear the brilliant hillsides singing.

7. Jenny Lake in Grand Teton National Park, Wyoming

America has older mountains than the Tetons, and higher ones. But it has none more dramatic. The jagged range was formed 6 million to 9 million years ago, when grinding pressure along the Teton Fault caused two massive sections of the Earth's crust to come unhinged. On the rift's west side, a block reared up to form the Teton range. On the east, a separate block buckled under, creating the valley known as Jackson Hole. This geologic violence is what makes the Tetons so spectacular: Forgoing the nicety of foothills, a dozen 12,000-foot peaks shoot abruptly from the valley floor, literally an eruption of granite. Amid the grandeur lies glittering Jenny Lake, left. Named for the Shoshone bride of a 19th-century trapper, the pristine, 2.5-mile-long body of water mirrors the mountains' glory. Beloved by canoeists, hikers and honeymooners, lovely Jenny is also popular with elk, moose and trumpeter swans. Small and dazzling, she is one of the true jewels of our glorious national park system.

8. From Key Largo to Key West in Florida

So little actual land, so many associations: coral reefs, Key deer, manatees, pirates, Key lime pie, silver palms, Bogart and Bacall downing gangsters in Key Largo, Hemingway downing mojitos at Sloppy Joe's in Key West. Florida's freewheeling Keys, it has been said, is where things settle when you pick up the continent and shake it. This much is certain: In the Conch Republic, as Key West is sometimes called, a spirited sense of American individualism prevails. Skipping down the fragile, ribbon-thin 110-mile archipelago on U.S. 1, visitors see things that exist nowhere else in the country. With a peak elevation of 18 feet, the land mass can seem but an afterthought to the shimmering Atlantic on one side and the blue-green Gulf on the other. In places the only thing separating them is the roadway itself, panoptic water enchanting travelers with the deliciously disorienting sensation that they've become one with the sea. Along with famously colorful residents and fauvist sunsets, it's one more Key reason to visit this beguiling place.

9. Clingmans Dome along the Appalachian Trail in Great Smoky Mountains National Park

Winding through 14 states as it makes its rugged way from Georgia to Maine, the entire Appalachian Trail ranks high on any list of scenic gems. First proposed in 1921 by hiking enthusiast Benton MacKaye, the trail came into service as a continuous footpath across the Eastern states in 1937. A monumental achievement, and one that has given countless Americans fresh appreciation for the vastness of the land, it rewards exploration of every well-trod mile. Clingmans Dome, at Tennessee's eastern edge, rises to 6,643 feet, the highest point along the 2,172-mile trail. The surrounding Smokies support more than 4,000 species of plants, 230 types of birds and some 65 mammal species. From a lookout at the summit, hikers gaze upon a fog-streaked wilderness and see the East as it existed hundreds of years ago, lush forest stretching unbroken in every direction. Among the clouds, one feels doubly awed: by our county's magnificent nature, and by our duty to steward it.

10. The squares of Savannah, Ga.

In this charmed city, the urban and the pastoral gracefully mingle in a uniquely Southern way -- that is, with gentility and a generous dollop of mystery. Shaded by live oaks, perfumed by magnolias and surrounded by historic buildings, 22 enchanting public squares

(including Columbia Square, above) beckon like secret gardens. Feasts for the eyes, balm for the soul, the vest-pocket parks serve as gathering places, serene retreats and tourist attractions all rolled into one. Spanish moss romantically drapes Pulaski Square, named for Revolutionary War hero Gen. Casimir Pulaski. At Chippewa Square, lorded over by a statue of Georgia's founder, James Oglethorpe, pay respects to the man who drew up Savannah's triumphant 18th-century street plan. Forrest Gump had the right idea: He contemplated life from a bench in Chippewa Square.

TEMA 2. EDUCATION

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

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 neighboring 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.

TEMA 3. PUBLISHING

READ THE FOLLOWING TEXT:

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?

TEMA 4. BUSINESS WRITING

Read the text and answer the following questions.

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?

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.

TEMA 5. MODERN TECHNOLOGIES

Read the following text.

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.

ТЕМА 6. CULTURE AND MUSIC

Read the text and finish it up.

Culture Shock

Studying in a foreign country can be exciting. It can be difficult too, especially if the culture is very different from your own. However, there are often surprises, even if the culture is very

similar. When Megan, a British student, first arrived here in the United States she knew that Americans ate their food with a knife and fork. ‘But they don’t use the knife and fork like we do,’ says Megan. ‘In Britain we eat with the fork in the left hand and the knife in the right hand. Whereas Americans often just use a fork in the right hand.’ Megan is also surprised that Americans tip a lot more than the British do. ‘We never tip a waiter just for a cup of coffee, but Americans tip 15 per cent. The accents can be so different, too! I’m slowly getting used to everything.’

For students who come here from more different backgrounds, settling in can take longer. Kitken, a student who came from Taiwan only a few months ago, told us ‘When I first arrived everything was new and exciting. I really liked the differences between here and home. I was happy to be in a new country. Now, though, I miss my family and friends and feel a bit lonely. Sometimes I’m confused about what to do. There are still lots of things that I like, but now there are more things I dislike.

I feel really homesick!’ For advice we turned to some students who now have few problems about being a student here. Seydou arrived from Senegal two years ago. He told us ‘Kitken shouldn’t worry, this is perfectly normal. I felt exactly the same as she did. I didn’t understand the culture and my English wasn’t improving, either.’ Seydou realised this was because all his friends were from his own country. ‘So I decided to get to know some North American students, and other international students. I went to the student union where there are a lot of different clubs. There are sports clubs, dance clubs, clubs for people who have the same religion, clubs for people who want to find out more about something – there are loads! I saw there was a club for students interested in music and so I joined that. It made all the difference! I made friends quite quickly, and I was able to understand the culture a bit better. The students were interested in me, too. We talked about the differences, and I began to feel a lot happier. We now get on well and often hang out together.’

Miguel from Mexico added, ‘My main problem was the food. I really missed eating my favourite dishes! Cooking for myself was also hard and I ate too much fast food, which was not good for me. Then I found a Mexican restaurant nearby. Now I go there quite a lot, and I often take other students to give it a try. Also my mum sends me packages with Mexican food in them, and that really helps, too. Understanding a new culture is important, but it’s good to have things from home, too.’ Seydou sums up the advice for us, ‘...’

How does Seydou sum up the advice and why?

Choose the best comment.

1. Things will get better if you stop talking to people from your own country and eat only North American food.
2. Culture shock is normal. Meeting people from other cultures is a good idea, but having things that you know and like also helps.

CULTURE SHOCK IS NOT NORMAL. THERE ARE DOCTORS AT THE STUDENT UNION WHO CAN HELP.

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
2020/21	Протокол № 8 от 18.05.2020		
2021/22	Протокол № дд.мм.гггг		
2022/23	Протокол № дд.мм.гггг		