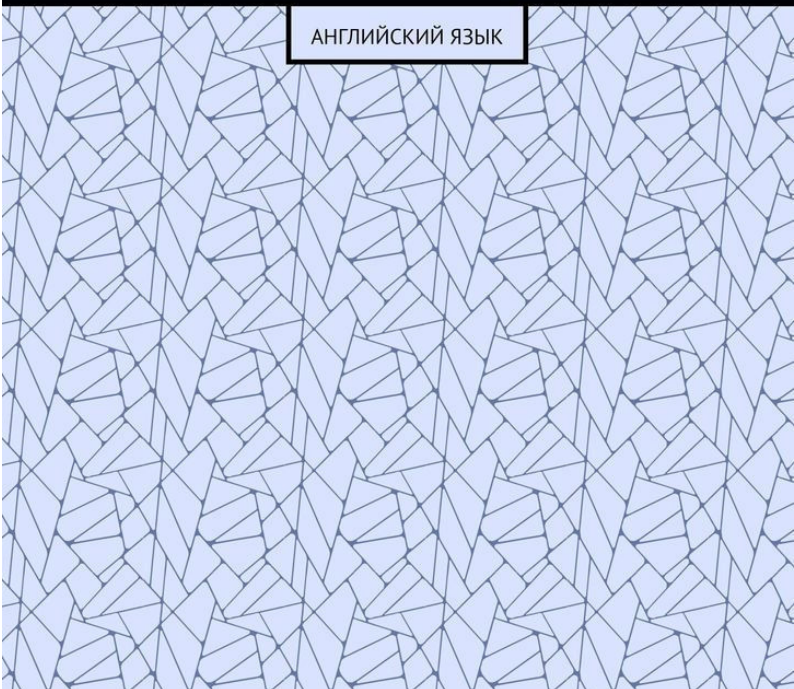


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СОСТАВИТЕЛЬ
ГАЛИНА ТИГАНОВНА БЕЗКОРОВАЙНАЯ

**Практикум по чтению и переводу
профессиональных текстов
по книгоизданию и редактированию**

АНГЛИЙСКИЙ ЯЗЫК



Е. Б. Казакова

**Практикум по чтению
и переводу профессиональных
текстов по книгоизданию
и редактированию.
Английский язык**

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Аннотация

Необходимость владения терминологией продиктована развитием научно-технического прогресса во всем мире, процессами глобализации и интеграции, что ведет к возрастающей роли знания иностранных языков и необходимости хорошего владения специфических сферах производства и науки. Перед Вами третье издание, переработанное и дополненное, сборника текстов по издательскому делу и литературному редактированию на английском языке (направления подготовки: 42.03.03 «Издательское дело»).

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МОСКОВСКИЙ ПОЛИТЕХНИЧЕСКИЙ УНИВЕРСИ-
ТЕТ

ВЫСШАЯ ШКОЛА ПЕЧАТИ И МЕДИАИНДУСТРИИ
КАФЕДРА ИНОСТРАННЫХ ЯЗЫКОВ

Е. Б. Казакова *Редактор*

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От составителя

Необходимость владения терминологией продиктована развитием научно-технического прогресса во всем мире, процессами глобализации и интеграции, что ведет к возрастающей роли знания иностранных языков и необходимости хорошего владения ими как в общекультурных, так и в специфических сферах производства и науки.

Перед Вами третье издание, переработанное и дополненное, сборника текстов по издательскому делу и литературному редактированию на английском языке (направления подготовки: 42.03.03 «Издательское дело»). Изменено название сборник на практикум в связи с дополненными практическими заданиями.

Работа с практикумом направлена на овладение студентами следующими компетенциями:

- способностью к коммуникации в устной и письменной форме на русском и иностранном языках для решения задач межкультурного и межличностного взаимодействия – **ОК 5;**
- способностью к самоорганизации и самообразованию – **ОК 7;**
- способностью анализировать и обобщать профессионально-научно-техническую информацию, отечественный и зарубежный опыт издательского дела, использовать современные достижения науки в практической деятельности –

ПК 4;

- способностью владеть приемами и методами аналитико-синтетической переработки потоков информации – **ПК 16.**

Тексты и статьи подобраны с учетом их актуальности, насыщенности терминами и профессиональной лексикой по данной отрасли. Для снятия лексического барьера перед каждой статьей приводится справочный аппарат – слова и выражения, необходимые для понимания содержания статьи и последующего запоминания. Практические задания на лексику, перевод и пересказ позволяют отработать и говорение на профессиональную тему.

В процессе работы с практикумом рекомендуется:

- 1) начинать с отработки произношения новых слов и выражений;
- 2) читать статью на занятии, выполнив выборочный перевод;
- 3) ответить на поставленные вопросы;
- 4) найти эквиваленты русских слов и выражений и закрепить навык понимания, выполнив упражнения на перевод слов и предложений;
- 5) обсудить с использованием профессиональной лексики проблему, затронутую в прочитанном материале в режиме диалога или конференции в группе

Ответы на вопросы к статьям позволяют преподавателям оценить степень понимания и в дальнейшем подготовить

статьи к пересказу. В качестве заключительного этапа работы над статьей предусмотрены задания по составлению диалогов по теме, а также обсуждение основных положений статьи путем дискуссии, проектная деятельность.

Статьи и тексты не адаптированы, поэтому грамматика в них различна. В некоторых материалах встречаются сложные грамматические конструкции, которые могут вызвать затруднение в группах с уровнями С. С этой целью для понимания и перевода требуется дополнительное объяснение некоторых тем (напр., Participle Construction, Complex Object, etc.). Преподавателям рекомендуется учитывать уровень владения английским языком в той или иной группе и выбирать соответствующие тексты для работы. Звездочками (*) отмечены статьи повышенной сложности, рекомендованные только хорошо подготовленным студентам 2 курса. Тексты посвящены разнообразным вопросам по темам «Издательское дело и редактирование», «Книговедение», но их объединяет насыщенность профессиональной лексикой и терминами, что было приоритетным во время работы над сборником.

Автор-составитель надеется на то, что практикум у поможет студентам и преподавателям в освоении профессиональной лексики и выработке указанных выше компетенций.

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Unit 1

1. Read and learn the following words and expressions:

- 1) image – изображение, образ
- 2) in a sense – в известном смысле
- 3) condensation- краткость (стиля), сжатость (стиля)
- 4) modification – корректировка
- 5) creative skills -творческие способности
- 6) precise set – определенный набор
- 7) release- опубликование
- 8) in particular – в частности
- 9) substantive – самостоятельный, независимый
- 10) copy editor – редактор текста
- 11) to overlap- совпадать
- 12) layout – компоновка, расположение частей
- 13) house style – фирменный стиль, внутренний стиль
- 14) inclusion – включение
- 15) sub-editor- редактор отдела
- 16) production editor – редактор по производству (литературный редактор, который работает с рукописью, считывает гранки и корректуру)
- 17) editor-in-chief – главный редактор
- 18) editor at-large – автор передовых статей
- 19) anthology – антология, хрестоматия
- 20) compilation – составление, компиляция

- 21) edition – издание
- 22) makeup editor – редактор верстки
- 23) sponsoring editor – редактор-спонсор
- 24) acquisitions editor – рецензент издательства
- 25) commissioning editor – выпускающий редактор
- 26) ghost writing – написание статьи за другого
- 27) substantive editor – независимый редактор
- 28) content – содержание
- 29) editorial – передовая статья
- 30) encompass – охватывать
- 31) in concert – во взаимодействии
- 32) to set – устанавливать
- 33) to chair – председательствовать
- 34) ombudsman – служащий, рассматривающий жалобы (омбудсмен)
- 35) city editor – редактор отдела местных новостей
- 36) copy desk – редакция
- 37) opt-ed – колонка комментариев
- 38) wire media – мультимедийные средства массовой информации

2. Read the text below and retell it:

<https://en.wikipedia.org/wiki/Editing>

WHAT IS 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 op-ed 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.

3. 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 news-paper 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. Translate the sentences into Russian:

1. Editing is the process of preparing language, images, sound, video, or film through correction, condensation, organization,

and other modifications in various media.

2. Editing is, therefore, also a practice that includes creative skills, human relations, and a precise set of methods.

3. Typically, one finds junior editorial assistants reporting to the senior-level editorial staff and directors who report to senior executive editors.

4.. In particular, the substantive editor and copy editor often overlap: fact-checking and rewriting can be the responsibility of either.

5. Newspaper and wire services copy editors correct spelling, grammar, and matters of house style, design pages and select of news stories for inclusion.

6. 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).

7. 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.

5. Give the English equivalents from the text given above:

Процесс редактирования; путем исправления, сжатости текста, организации и коррективов; включает в себя творчески навыки; печатные средства массовой информации; младший редактор; старший редактор; часто совпадают; ру-

ководят журналистами и исправляют их ошибки; шеф-редактор, независимый редактор, написание статьи за другого; компоновка публикаций; стандарты издания (публикации); содержание издания; разнообразие названий и функций; редакторы журналов; нанимать штат; редактор-администратор; передовая статья; отвечающие на жалобы; редакторы местных новостей; редактор на радио; отвечать за освещение событий бизнеса.

6. Fill in the gaps with the words from the text:

1. _____ who may be called editor in chief, executive editor or sometimes just editor.
2. _____ sets the publication standards for performance, as well as for motivating and developing the staff.
3. Typically, one finds junior editorial _____ reporting to the senior-level editorial staff and directors who report to senior executive editors.\
4. Editing is the process of preparing language, _____, sound, video, or film _____ correction, condensation, organization, and other modifications in various media
5. Obtaining copy or recruiting authors such as: an _____ editor or a _____ editor for a publishing house

7. Translate the following sentences into English:

1. Процесс литературного редактирования включает в себя исправление правописания, грамматических ошибок, сжатие текста, компоновки и других модификаций.

2. Мы можем редактировать книги, газеты, фильмы, музыкальные произведения, изображения.
3. Редактирование печатных изданий производится в издательствах и редакциях специальным штатом сотрудников.
4. Начинают процесс редактирования статьи младшие редакторы, которые подчиняются старшим. Потом старшие редакторы проверяют работу и отправляют главному редактору.
5. За содержание издания отвечает главный редактор.
6. Производственный редактор отвечает за процесс печати газеты или журнала.
7. Независимый редактор может работать в редакции или наниматься со стороны для того, чтобы редактировать произведение автора, но часто он просто пишет работу за него.

TEXT 2

1. Read and learn the following words and expressions:

- 1) editing- редактирование
- 2) to adjust – приспособливать, согласовывать
- 3) required – требуемый
- 4) to imply – подразумевать
- 5) accuracy – точность
- 6) to pertain – принадлежать
- 7) relevant – относящийся
- 8) terminology – терминология
- 9) to adapt – приспособливать, адаптировать
- 10) – многочисленный, обширный

11) inaccuracies – неточности, ошибки

12).detangle- распутать

13) confusion- беспорядок, путаница

14) wording – формулировка

15) product – конечный продукт

16) infrequent – редко встречающийся

17) labor input – трудозатраты

18) proofreading – правка, исправление ошибок, коррек-

тура текста

19) mission-critical – критически важный

20) legal – юридический

21) benefit – преимущество

2. Read the text below and retell it:

<https://en.wikipedia.org/wiki/Editing>

TEXT EDITING

Text editing is the processing of text information in order to adjust it as required. Editing can be technical or stylistic.

Editing of translations is usually performed by native speakers or professional translators with a vast working knowledge. The work of an editor implies checking the content and terminology reproduction, and the adequacy of text style, making corrections as required.

The editor works to specify and unify the terms, concepts, and definitions used in a text and pertaining to a relevant branch of economy, knowledge, science, or technology. He or she prepares subject reviews, annotations and abstracts,

using foreign-language sources of scientific and engineering information.

It is easier for an editor to adapt to similar mistakes or inaccuracies. It is somewhat more difficult to detangle a confusion of terminology or text presentation, as there are numerous ways to correctly express one and the same idea, and a translator cannot be required to match an expected wording.

It is worth pointing out here that translation of a text into a foreign language is but one component of the end product. It is not infrequent that the translation itself, by the labor input, accounts for just 30 – 35% of the total work content. In addition, a text undergoes a variety of other operations, including quality control which involves editing and proofreading, the more so with mission-critical texts, such as engineering materials or legal documents. In general, any document will benefit from a second look, in addition to that of a translator.

3. Answer the following questions:

1. What is text editing?
2. What does the work of an editor imply?
3. Why is it necessary to unify and specify the terms?
4. In what branches the unifying of the terminology is mission-critical?
5. How much is the translation in the end product?
6. Why is it so important for an editor to have knowledge in different branches of economy and science?
7. What does the editor also prepare?

4. Translate the following sentences into Russian:

1. Text editing is the processing of text information in order to adjust it as required. Editing can be technical or stylistic
2. The work of an editor implies checking of the content and terminology reproduction, and the adequacy of text style, making corrections as required.
3. The editor works to specify and unify the terms, concepts, and definitions used in a text and pertaining to a relevant branch of economy, knowledge, science, or technology
4. It is easier for an editor to adapt to similar mistakes or inaccuracies.
5. It is worth pointing out here that translation of a text into a foreign language is but one component of the end product. It is not infrequent that the translation itself, by the labor input, accounts for just 30 – 35% of the total work content.
6. A text undergoes a variety of other operations, including quality control which involves editing and proofreading, the more so with mission-critical texts, such as engineering materials or legal documents
7. In general, any document will benefit from a second look, in addition to that of a translator.

5. Give the English equivalents from the text given above:

Подвергаться различным операциям; редактирование текстовой информации; привыкнуть к одинаковым ошибкам; привести термины в соответствие с нормами; адекватность стиля статьи; контроль качества перевода; трудозатра-

ты; общий объем работы; повторный взгляд на текст; определить и унифицировать термины; воспроизведение (передача) терминов; соответствующая отрасль науки; техническая отрасль, юридическая отрасль, критически важный.

6. Translate the following into English:

1. Редактирование текста предполагает его обработку с целью получения адекватности и соответствия терминологии необходимым нормам.

2. Редактор переведенного текста должен обладать огромными знаниями во всех отраслях науки, образования и культуры.

3. Критически важна адекватность в технических и юридических текстах.

4. Необходимо унифицировать и определить все термины в процессе редактирования статьи.

5. Перевод сам по себе – только часть конечного продукта и составляет 30—35% работы.

6. Текст перевода подвергается корректированию, исправлению разного рода ошибок и неточностей.

7. Если на текст посмотреть еще раз после его редактирования, то он только выиграет от этого.

7. Compose the dialogues on the topics:

1) The preparing of a programme on TV. You are editing the script and discuss with the chief editor

2) Explain to you friend what processing of the literary text and translations means.

3) What is the usual staff of a copy desk.

Unit 2

1. Read and learn the following words and expressions:

1. ezine – электронный журнал
2. subscriber – подписчик
3. opt-in – подписка
4. submission – представление
5. handy – удобный, находящийся рядом
6. heart- суть
7. checklist – инструкция, перечень
8. startling fact – поразительный факт
9. introduction – вступительная часть
10. submit – дать подзаголовок
11. tips- сведения
12. yawn – зевота
13. on track- согласно плану
14. compelling – привлекающий внимание
15. tougher – жестче
16. coach – инструктор
17. tip – намек
18. to compel – заставлять, понуждать
19. linking verbs – глаголы-связки
20. to talk down – заставить замолчать
21. to stare – смотреть не отрываясь, пристально
22. sparingly – бережно, экономно

- 23. to quadruple – увеличить в четыре раза
- 24. redundance – излишество, дублирование
- 25. to avoid – избегать
- 26. coach – инструктор (репетитор)
- 27. precious – драгоценный
- 28. syllable – слог
- 29. cliché – штамп, избитое выражение
- 30. emphasis – подчеркивание, акцент
- 31. pompous – напыщенный, громкий
- 32. fine work of art – произведение изящного искусства

2. Read the text below and retell it:

http://globalinx.ca/writing-articles/How-To-Edit-Your-Articles-As-You-Write_49268/index.html

HOW TO EDIT YOUR TEXTS AS YOU WRITE

Increase your ezine subscribers by submitting texts once or twice a week to the opt-in ezines. Read by thousands, even hundreds of thousands, you get 10—25 new subscribers for each submission. Your texts also bring people to your Web site to buy your products. Use this checklist to edit your own work.

Knowing these benefits, you want to create and submit as many excellent texts as you can. At times, you have the texts complete, but don't have anyone handy to edit them. While it's best to get at least two other edits from business associates, you can edit your texts yourself with a little help.

Use this checklist to edit your own work:

1. Start your introduction with a question or startling fact.

You must hook your readers with something that reaches their emotions.

2. Make your introduction only a few sentences. Your readers want to get to the heart of your text fast. They want easy-to-read quick tips. Long stories can bring a yawn to your reader.

3. At the end of your introduction, include your text's thesis to stay on track and make your text clear and compelling. For instance, «use this checklist to edit your own work.»

4. Make all of your sentences short. Since standard sentence length is 15—17 words, make most of your sentences under that number. Complex sentences and multiple phrases make the reading tougher. Make it easy for your readers to find the subject and verb of each sentence, so they get the point fast.

5. Avoid dull, slow sentences. To avoid passive construction, start them with a subject, and then follow with a verb. For instance, «The coach marketed her business and books through submitting texts online» is an active sentence. «The coach's books were marketed online through submitting texts.» is passive. Drop linking verbs such as «is,» «was,» «seemed,» or «had.» Replace them with power, active verbs. Instead of «She is beautiful,» you could say, «Her beauty compels you to stare at her.»

6. Aim for compelling, clear copy. Write for the 8—10th grade reader. Don't try to impress with pompous words such as «utilize.» Always think «What's in it for them?»

7. Use specific nouns and names. General references don't

engage your readers' emotions. Let them see the size, color, and shape. Rather than say, «Write your book fast to make lifelong income,» say «Write and finish your book fast so you can take that long vacation to a Caribbean island.» Money alone doesn't motivate, but what we can do with it does.

8. Let go of certain adverbs. Words like very, suddenly, and sparingly, tell instead of show. Use adverbs as often as you celebrate your birthday. Did I show, rather than tell? Your readers are hungry to experience feelings as well as picture themselves in your examples.

9. Let go of adjectives. Instead of saying, She is a super-intelligent person,» you could say, «She's a genius.»

10. Appeal to the senses of sight, sound, and emotions. Telling is not effective. Instead of «Buy this book today because it is so useful,» say, «Would you like to double, even quadruple your Online income in three months?»

11. Cut redundancies. Too much repetition in your texts speaks boring or «talking down» to your readers. Be willing to part with some of your «precious» words. Your first edit should reduce your words at least by one-fourth.

12. Don't use pompous words to try to impress your reader. Use the shortest, simplest, most well-know word. Check your word's number of syllables. The more syllables, the more difficult.

13. Keep the subject and verb as close together as possible. Don't make your reader work to get the meaning.

14. Use the present or past tense of the verb rather than the "-ing" form of the verb. Instead of „she is singing,“ say, „she sings or she sang.

15. Put your point at the end of a sentence, a paragraph, or chapter for emphasis. This position hooks the reader to pause and notice or hooks him to keep reading.

16. Cut cliches. Once, original metaphors, cliches age and become trite. Instead of «Birds of a Feather Flock Together,» you could say, «Birds of a Feather Need to Fly Away.»

Make your texts sculptured and painted like a fine work of art. Your word choices do make a difference – both in commercial acceptance as well as audience understanding.

Self-editing will help.

: Comments

Judy Cullins, 20-year book and Internet Marketing Coach, Author of 10 eBooks including «Write your eBook Fast,» and «How to Market your Business on the Internet,» she offers free help through her 2 monthly ezines, The Book Coach Says...and Business Tip of the Month at and over 140 free texts. <http://www.bookcoaching.com/opt-in.shtml>

3. Answer the following questions:

1. What is the aim of the text?
2. What recommendations do you follow on your writing?
3. Why should we avoid complex words?
4. Why is it better to cut redundancies?
5. What is recommended about the introduction?

6. What Grammar recommendations are given by the author?

7. What kind of words is it better to use?

4. Translate the sentences into Russian:

1. Your texts also bring people to your Web site to buy your products. Use this checklist to edit your own work.

2. While it's best to get at least two other edits from business associates, you can edit your texts yourself with a little help.

3. Your readers want to get to the heart of your text fast. They want easy-to-read quick tips. Long stories can bring a yawn to your reader.

4. Complex sentences and multiple phrases make the reading tougher. Make it easy for your readers to find the subject and verb of each sentence, so they get the point fast.

5. Cut redundancies. Too much repetition in your texts speaks boring or «talking down» to your readers

6. Don't use pompous words to try to impress your reader.

7. Use the shortest, simplest, most well-known word.

8. Make your texts sculptured and painted like a fine work of art. Your word choices do make a difference – both in commercial acceptance as well as audience understanding.

: 5. Give the English equivalents from the text given above

Статьи привлекут читателя на веб-сайт; коллеги по бизнесу; временами; находящийся под рукой, чтобы отредактировать статью; с небольшой помощью; уловить суть статьи; проверить количество слогов; избегать использование страдательного залога; заставить зевать; затруднить чтение (сде-

лать его труднее); легкие для чтения намеки; быстро понять суть статьи; зрение, слух, чувства; деньги сами по себе не мотивируют; сократить повторы; хорошо известные слова; произвести впечатление на читателя; использовать самые короткие слова, в коммерческом отношении; произведение изящного искусства; понимание аудитории, редактирование самого себя.

6. Fill in the gaps with the words from the text:

- 1) Knowing these _____, you want to create and submit as many excellent texts as you can.
- 2) _____ of adjectives. Instead of saying, She is a super-intelligent person,» you could say, «She's a genius».
- 3) Keep the _____ and verb as _____ together as possible.
- 4) Put your point at the end of a sentence, a paragraph, or chapter for _____.
- 5) Make your texts _____ and painted like a _____ of art.

7. Translate into English:

1. Статьи привлекут читателей на ваш сайт, если вы последуете ряду советов.
2. Не используйте сложные предложения, чтобы не заставлять читателей зевать.
3. Сократите повторы, которые затрудняют чтение статей.
4. Облегчите структуру предложения, чтобы читатель мог быстро найти подлежащее и сказуемое и сразу же понять ос-

новную мысль.

5. Можно привлечь ваших коллег к редактированию, но проще редактировать самому, если следовать определенным советам.

6. Следует использовать самые короткие, простые и общеизвестные слова.

7. Выбор слов будет содействовать наилучшему пониманию и коммерческому успеху статей.

8. Compose the dialogues on the topics:

1. How do you understand the statement: «Make your texts sculptured and painted like a fine work of art»

2. What is the main advice on the self-editing which you have found in the text.

Unit 3

1. Read and learn the following words and expressions:

1. to step through – пройти через
2. account – отчет
3. to illuminate – проливать свет, освещать
4. creativity – творческие способности, творческий потенциал
5. mortality – смертность
6. transience- быстротечность, мимолетность
7. narrative – повествовательное
8. nonfiction – документальное произведение
9. fascinating – захватывающий
10. rivalry – соперничество, конкуренция, соревнование
11. ambition – честолюбие
12. facet – грань, аспект
13. dazzling – ослепительный
14. juicy – интересный
15. to grapple – пытаться преодолеть
16. challenge – вызов, проблема
17. to limber up- делать разминку
18. scene-setting – построение сцены
19. posturing-маневрирование
20. straightforward – прямой, прямолинейный
21. to thread – вплетать, проводить красной нитью

- 22. to dispense – освобождать
- 23. to fortify – поддерживать, защищать от
- 24. flaws – недостатки
- 25. pretty – привлекательный
- 26. to shy away – увиливать, отказываться
- 27. herd – стадо
- 28. to snatch away – убивать
- 29. to struggle through – пробиваться через
- 30. to scribble – небрежно писать, писать как курица лапой
- 31. margin – поле страницы
- 32. hype – рекламная шумиха
- 33. buzz – слухи шумиха
- 34. substance – сущность
- 35. insight – проникновение в сущность, понимание

2. Read the text below and retell it:

<http://www.publishersweekly.com/pw/by-topic/columns-and-blogs/soapbox/article/21359-editing-from-the-inside.html>

EDITING FROM THE INSIDE

TO BE A GOOD EDITOR, IT HELPS TO THINK LIKE A WRITER.

by Jake Morrissey – Publishers Weekly, 7/18/2005

I learned a valuable lesson about when I stepped through the publishing looking-glass and became an author: It's just as important for an editor to understand the author's writing process as it is to understand the words on the page. **editing**

Two manuscripts taught me this. The first was by Matthew

von Unwerth. Subtitled (and published by Riverhead on July 7), it's the account of Sigmund Freud's investigation into the connections between creativity and mortality in his 1915 essay «On Transience.» It illuminates a time in Freud's life few know much about, and introduces readers to a fascinating world of ideas and the people who create them. *Freud's Requiem Mourning, Memory, and the Invisible History of a Summer Walk*

The second was my own book, (published by Morrow last March). Like the Freud book, it's narrative nonfiction, the story of the decades-long rivalry between two of Italy's great 17th-century architects, Gianlorenzo Bernini and Francesco Borromini. (Think with architects.) *The Genius in the Design Amadeus*

I began editing Matt's manuscript as I was finishing , and was struck by the similar ambitions of our books. Each illuminates a facet of cultural history through great men. And each focuses on what these men accomplished: in , provocative ways of thinking about creativity; in , dazzling buildings and the invention of the Baroque. Both books demonstrate that great, juicy stories can be found where history, culture and personality meet. *Genius Freud's Requiem Genius*

The more of the Freud manuscript I edited, the more I realized that Matt and I had grappled with the same challenges. Among them was finding the narrative in abstract ideas. I told Matt to find the people in the ideas he was writing about. One of my notes suggested, «You're addressing some pretty abstract ideas

here... If you can thread the lives of these three through the manuscript, the book will be both more dramatic on a human level and more psychologically engaging.» I had made a similar mistake myself, in one chapter describing the current appearance of a Roman street instead of the reasons why Borromini was walking down it in the first place.

In addition, Matt's writing in his early drafts was too cautious. He needed to limber up his prose. I suspected he knew this, as I had when I submitted my manuscript and my editor noted that my complicated scene-setting «feels like posturing to me and it's not necessary.»

To get Matt to focus on simplifying his language and sentence structure, I told him that «the more theoretical the ideas you want to convey, the more straightforward your prose should be.» I wonder if dispensing such advice would have occurred to me before I had written my own book.

As I edited, I tried to keep in mind that editors too often search only for the flaws in a manuscript. We can be like lions trying to snatch away a herd's weaker antelopes when sometimes it's just a joy to watch them run. An occasional positive comment scribbled in the margins can fortify an author during the revision process: a simple «nice» or a more theatrical «Bravo» can help enormously. This is a lesson I learned as I struggled through my own rewrite, where my editor noted on page 42, «Jake, this is wonderful writing.» (I'm thinking of having the page laminated.)

That doesn't mean that as an editor I shied away from asking

questions or requesting revisions. When I thought a point was muddy or that Matt needed to be more specific – I once asked him to be «less psychiatric» – I said so. But I never forgot that this book should sound like him, not me. These were his ideas, not mine; the gold he'd mined was his. It was my job to polish it so that it shone as brightly as it could.

In a publishing climate where hype seems more important than content and buzz more desirable than substance, it's easy to forget books are still written the way Edith Wharton, F. Scott Fitzgerald and Ernest Hemingway wrote them: word by word, insight by insight. And no matter which side of the desk I sit on, it helps to remember that all of these writers benefited from having an editor who helped them find the best books in them.

Comments:

The Genius in the Design: Bernini, Borromini, and the Rivalry that Transformed Rome. *Morrissey is an editor at Riverhead Books and the author of*

Freud's Requiem

The Genius in the Design

3. Translate the following sentences into Russian:

1. To be a good editor, it helps to think like a writer.
2. It's just as important for an editor to understand the author's writing process as it is to understand the words on the page.
3. It illuminates a time in Freud's life few know much about, and introduces readers to a fascinating world of ideas and the people who create them.

4. I told Matt to find the people in the ideas he was writing about. One of my notes suggested, «You're addressing some pretty abstract ideas here... If you can thread the lives of these three through the manuscript, the book will be both more dramatic on a human level and more psychologically engaging.»

5. We can be like lions trying to snatch away a herd's weaker antelopes when sometimes it's just a joy to watch them run.

6. This is a lesson I learned as I struggled through my own rewrite, where my editor noted on page 42, «Jake, this is wonderful writing.» (I'm thinking of having the page laminated.)

7. And no matter which side of the desk I sit on, it helps to remember that all of these writers benefited from having an editor who helped them find the best books in them.

4. Give the English equivalents from the text given above:

Повествовательное документальное произведение; процесс написания книги автором; длившееся десятилетиями противостояние; захватывающий мир идей; самые слабые в стаде антилопы; аспект истории культуры; привлекательные абстрактные идеи; проходить красной нитью; может помочь невероятно (в огромной степени); пробиваться через; сложное построение сцены; искать только недостатки; шума больше нужна, чем сущность; на гуманитарном уровне; золото, которое он выкопал; найти в их книгах самое лучшее.

5. Answer the following questions:

1. How do you understand the statement: «To be a good editor, it helps to think like a writer.»? Do you agree with it and why?

2. What books were Matt and Morrissey editing? What problem did they meet while editing?
3. What can a scribble on the margins do for the author?
4. Is the editor to rewrite or just polish the writer's work?
5. What do you think about being a good editor?
6. Do you think the writer benefits from a good editor and why?
7. What metaphors are used in this article?

6. Fill in the gaps with the words from the text:

1. It's just as important for an editor to understand the _____ process as it is to understand the words on the page.
2. Like the Freud book, it's narrative _____, the story of the decades-long rivalry between two of Italy's great 17th- century architects, Gianlorenzo Bernini and Francesco Borromini.
3. The more of the Freud _____ I edited, the more I realized that Matt and I had grappled with the same challenges
4. When I thought a point was _____ or that Matt needed to be more specific – I once asked him to be «less psychiatric» – I said so.
5. And no matter which side of the desk I sit on, it helps to remember that all of these writers _____ from having an editor who helped them find the best books in them.

7. Translate into English:

1. Редактор пробивался через сложности повествования, пытаясь исправить стиль, ухватить и упростить основной

смысл переведенного произведения.

2. Задача редактора состоит в том, чтобы лишь отшлифовать произведение автора, не искажая сути текста.

3. По мере того как он переводил роман, он постоянно помнил о том, что редактор иногда выискивает только недостатки.

4. Он с удовольствием прочел это документальное произведение, которое ему очень понравилось.

5. Что значит быть хорошим редактором?

6. Не стоит забывать, что после редактирования произведение должно звучать как у автора, а не нести в себе стиль редактора.

7. Быть хорошим редактором означает глубоко проникать в сущность повествования.

8. Speak out on the text subject using as many words from the text as possible.

Unit 4

1. Read and learn the following words and expressions:

1. Branch – отрасль
2. Appearance- появление
3. social consciousness-общественное сознание
4. genesis – происхождение, зарождение
5. along with- наряду с
6. expansion – распространение, расширение
7. distribution – распределение
8. to encounter-встретить, столкнуться с
9. rapidity -скорость
10. harsh sentences —суровые приговоры
11. secular-светский
12. to facilitate – облегчать
13. cylinder press-плоскопечатная машина
14. in accordance with- в соответствии с
15. contingent – доля, квота
16. bookselling-книгораспространение
17. artisan- ремесленник
18. handicraft – ручная работа
19. editorial – редакторский
20. scribes – писцы, секретари
21. fines —денежные штрафы
22. multivolume-многотомный

23. Cyrillic characters – буквы шрифта кириллица

24. annals-летописи

25. establishment- образование, основание

2. Read the text below:

<http://encyclopedia2.thefreedictionary.com/Publishing>

[+industry](#)

PUBLISHING

Publishing is a branch of culture and production that involves the preparation, production, and distribution of books, magazines, newspapers, and graphic material. The level, scope, and orientation of publishing are determined by the material, sociopolitical, and cultural conditions of a society.

Book publishing existed for many centuries before the appearance of printing. As a means of expression of social consciousness, the manuscript book influenced the development and formation of ideas and knowledge; however, its sphere of influence was extremely limited. J. Gutenberg's invention of the European method of printing (mid-15th century) opened up a new era in the history of books; the printed word became an important factor in social development.

The publishing house emerged as an enterprise for the production of printed matter in Europe in the 16th century. The genesis of publishing houses was integrally associated with the formation of capitalism. Printer-publishers emerged in the 16th and 17th centuries as a result of the expansion of printing houses, an increase in their output, the necessity for technical

and especially financial provisions for production (given the lengthy cycle of publication for an individual book), and the need to organize the sale of books. The publishing activity of Aldo Manuzio (Venice) and C. Plantin (Antwerp), along with the families of Elsevier (the Netherlands) and Etienne and Didot (France), was of great significance. Publishers who did not have their own presses and gave the books they published to commercial firms appeared in the 18th century.

The development of publishing encountered considerable difficulties because of the hostile attitude of the feudal and church authorities toward the printing and distribution of secular books, which were a weapon of the bourgeoisie in the struggle against the feudal and clerical system. Publishing was contingent upon special permission; books, journals, and newspapers were subject to strict censorship. Taxes and duties were imposed upon publishing houses; they were punished by fines and shut down, and the owners of publishing enterprises and printing houses were brought to trial and given harsh sentences.

The victory of the bourgeois social system over feudalism in a number of European countries facilitated the development of publishing. From the 18th through the mid-19th century, the process of forming publishing houses and their quantitative growth in all countries proceeded with increasing rapidity. The functions and structure of publishing houses became considerably more complex. Editorial, bibliographical and informational, and advertising activity developed, as well as

bookselling (in the «publishers'» book trade). In publishing generally, and in book production in particular, machine technology was rapidly introduced. The invention of machinery for paper manufacture in the late 18th century expanded and considerably improved paper production and made it cheaper; the appearance of the cylinder press in the early 19th century, as well as the invention of other typographic machines, considerably expanded the potential of typography. The process of specialization of publishing and typographic enterprises in the publishing business began in the mid-19th century, with the emergence of a new, strong technical base. As the period of monopoly capitalism began (the late 19th to early 20th century), there was massive organization of publishing houses on the model of joint-stock companies, and thereafter book and newspaper-magazine publishing houses were organized into trusts.

Publishing houses are divided into book, book-magazine, and newspaper-magazine types, depending on their products. The nature of the publishing house is determined by the intended readership – scientific, popular, children, or youth; the subject matter of the publications determines the type of the publishing house – general-purpose or specialized.

The production of books intended for distribution was known in Rus' as early as the turn of the 11th century. Books were copied by special scribes in monasteries and at princes' courts and by professional artisans in the cities. In the 15th to the

mid-16th century, the book business expanded in conjunction with the formation of the centralized Russian state, the development of handicrafts and trade, and the growth of cities and development of urban culture. Multivolume manuscript works, general Russian annals, and many other works appeared. In 1551, at the Stoglav (Hundred Chapters) Council, Ivan IV declared: «Scribes write from inaccurate translations, and having written, do not correct them... and in God's churches people read, sing, and write from these books.» Printing was able to facilitate the establishment of uniformity in church books.

The first printed Slavic books using Cyrillic characters were published by Szwajpolt Fiol in Kraków at the end of the 15th century. At the beginning of the 16th century, the first Byelorussian printer, Frantsisk Skorin, organized book printing in Slavonic in Wilno (Vilnius).

3. Answer the following questions:

1. What is publishing?
2. What is the genesis of publishing houses associated with?
3. What are publishing houses divided into?
4. Who wrote books before the invention of printed press?
5. Where and when was the printing in Belorussia organized?
6. Who are the prominent figures in Russian printing era beginning?

. 4 Translate the following sentences into Russian:

1. The level, scope, and orientation of publishing are determined by the material, sociopolitical, and cultural

conditions of a society.

2. J. Gutenberg's invention of the European method of printing (mid-15th century) opened up a new era in the history of books; the printed word became an important factor in social development.

3. From the 18th through the mid-19th century, the process of forming publishing houses and their quantitative growth in all countries proceeded with increasing rapidity.

4. Taxes and duties were imposed upon publishing houses; they were punished by fines and shut down, and the owners of publishing enterprises and printing houses were brought to trial and given harsh sentences.

5. The process of specialization of publishing and typographic enterprises in the publishing business began in the mid-19th century, with the emergence of a new, strong technical base.

6. Books were copied by special scribes in monasteries and at princes' courts and by professional artisans in the cities. In the 15th to the mid-16th century, the book business expanded in conjunction with the formation of the centralized Russian state, the development of handicrafts and trade, and the growth of cities and development of urban culture.

7. The nature of the publishing house is determined by the intended readership – scientific, popular, children, or youth; the subject matter of the publications determines the type of the publishing house – general-purpose or specialized.

5. Give the English equivalents from the text given above:

Отрасль культуры и производства; появление новой технической базы; быстро увеличивается; количественный рост; продажа и распространение книг; писцы; многотомные рукописи; увеличение выхода продукции; издательства делаются; наказывать штрафами и суровыми приговорами; развитие ручного труда; культура города; профессиональные мастера; распространиться в значительной степени.

6. Fill in the gaps with the words from the text:

1. The level, _____, and orientation of publishing are determined by the material, sociopolitical, and cultural _____ of a society.

2. The publishing house _____ as an enterprise for the production of printed matter in Europe in the 16th century.

3. Publishing was _____ upon special permission; books, journals, and newspapers were subject to strict _____.

4. Books were copied by special _____ in monasteries and at princes' courts and by professional _____ in the cities. In the 15th to the mid-16th century

5. The first printed Slavic books using _____ characters were published by Szwajpolt Fiol in Kraków at the end of the 15th century.

7. Translate into English:

1. Издание печатных книг связано с появлением европейского метода печати.

2. Начиная с 18 века и до середины 19 проходил л про-

цесс образования издательств и их быстрый количественный рост.

3. Функции и структура издательства становились все более сложными.

4. В 1551 года в книге Стоглав Иван Грозный писал. «Писцы переписывают книги из небрежных переводов... и не проверяют после написания, а в церквях люди читают, поют и пишут из этих книг»

5. Печать могла облегчить установление единообразия в церковных книгах.

6. В начале 16века первый белорусский печатник Франциск Скорина организовал книгопечатание в Вильно.

7. На издательские дома накладывали налоги и штрафы.

TEXT 2

1. Read and learn the following words and expressions:

1. scholarly – учебный, научный
2. responsibilities – обязанности
3. bound book – книга в переплете
4. to assume – предполагать, допускать
5. to contract – заключать договор
6. schedule – планировать, разрабатывать план
7. conversion – превращение
8. in the long run – в конечном итоге, в конце концов
9. primary – имеющий первоначальное значение
10. to apply – применять
11. applying the standards – применяя стандарты

12. guidelines – руководство
13. technical editing – техническое редактирование
14. adherence – строгое соблюдение
15. awkward – нескладный, нелепый
16. yearbook – ежегодное издание
17. page layout – компоновка страницы
18. font- вид шрифта
19. header – заголовок
20. to dedicate – предназначать
21. peer-edit – рецензируемое издание
22. dedicated – специализирующийся, специальный
23. punctuation – пунктуация
24. construction of tables – построение таблиц
25. abbreviations – сокращения
26. selection of headings – выбор заголовков
27. citation of references – цитирование источников
28. presentation of statistics – выкладки статистики

2. Read the text below:

[http://en.academic.ru/dic.nsf/](http://en.academic.ru/dic.nsf/enwiki/113672#Scholarly_books_and_journals)

[enwiki/113672#Scholarly books and journals](http://enwiki/113672#Scholarly_books_and_journals)

SCHOLARLY BOOKS AND JOURNALS

Editors of scholarly books and journals are of three types, each with particular responsibilities: the (or in Britain), who contracts with the author to produce the copy, the or who sees the copy through its stages from manuscript through bound book and usually assumes most of the budget and schedule responsibilities,

and the or who performs the tasks of readying the copy for conversion into printed form. *acquisitions editor commissioning editor project editor production editor, copy editor manuscript editor,*

The primary difference between copy editing scholarly books and journals and other sorts of copy editing lies in applying the standards of the publisher to the copy. Most scholarly publishers have a preferred style guide, usually a combination of Merriam-Webster's Collegiate Dictionary and either the , the , or the in the US or New Hart's Rules [based on «Hart's Rules for Compositors and Readers at the University Press, Oxford» (1893)] in the UK. Since scholars often have strong preferences, very often a publisher will adopt different styles for different fields. For instance, psychologists prefer the APA style, while linguists might prefer the MLA style. These guidelines offer sound advice on making cited sources complete and correct and making the presentation scholarly. *Chicago Manual of Style MLA Style Manual APA Publication Manual*

Technical editing

Technical editing involves reviewing text written on a technical topic, and identifying errors related to the use of language in general or adherence to a specific style guide.

This activity ensures that documentation is of good quality. In large companies, experienced writers are dedicated to the technical editing function; in organizations that cannot afford dedicated editors, experienced writers typically peer-edit text

produced by their relatively less experienced colleagues.

It helps if the technical editor is familiar with the subject being edited, but that is not always essential. The «technical» knowledge that an editor gains over time while working on a particular product or technology does give the editor an edge over another who has just started editing content related to that product or technology. In the long run, however, the skills that really matter are attention to detail, the ability to sustain focus while working through lengthy pieces of text on complex topics, tact in dealing with writers, and excellent communication skills.

Revising is also another form of editing. It is looking for awkward sentences, run-on sentences, and in general parts of the paper that don't make sense to the editor. Usually the writer revises his/her copy before turning it in.

A publication's is its primary editor, having final responsibility for the operations and policies. The term is generally applied to newspapers, magazines, and yearbooks. **editor in chief**

A is role within Book Publishing, which involves being a substantive editor, production editor and copyeditor all rolled into one. This is very much the case with smaller publishers and the Book Editor, may even have to be a Designer as well. Skills that make a good Book Editor are naturally Literary skills and a love of books, but also design and an ability to that a page layout is correct. Skill is also needed in choosing the right fonts for text and headers, as well as the ability to use Computers and Software. **Book Editor** *feel*

Comments:

Where can you find lots of words for little money? The is home to a wide array of budget-friendly dictionaries and reference works, with many titles priced well under ten dollars **Merriam-Webster's Collegiate Dictionary Merriam-Webster Online Store**

() American Psychological Association APA

When editors or teachers ask you to write in APA Style, they do not mean writing style. They are referring to the editorial style that many of the social and behavioral sciences have adopted to present written material in the field.

Editorial style consists of rules or guidelines that a publisher observes to ensure clear and consistent presentation of written material. Editorial style concerns uniform use of such elements as

- punctuation and abbreviations
- construction of tables
- selection of headings
- citation of references
- presentation of statistics, and
- many other elements that are a part of a manuscript

The American Psychological Association has established a style that it uses in all of the books and journals that it publishes. Many others working in the social and behavioral sciences have adopted this style as their standard as well

) style has been widely adopted by schools, academic

departments, and instructors for over half a century. The association's guidelines are also used by over 1,100 scholarly and literary journals, newsletters, and magazines and by many university and commercial presses. The MLA's guidelines are followed throughout North America and in Brazil, China, India, Japan, Taiwan, and other countries around the world. **MLA (Modern Language association)**

3. Answer the following questions:

1. What types of scholarly editors do you know?
2. What do each of them do?
3. What is the difference of scholarly editors?
4. How do you define the technical editing?
5. What is a Book editor?
6. What should the Book editor possess?
7. How can you comment on the following: «Skill is also needed in choosing the right fonts for text and headers, as well as the ability to use Computers and Software»?

4. Translate the sentences into Russian:

1. The primary difference between copy editing scholarly books and journals and other sorts of copy editing lies in applying the standards of the publisher to the copy.
2. Most scholarly publishers have a preferred style guide, usually a combination of Merriam-Webster's Collegiate Dictionary and either the , the , or the in the US or [based on «Hart's Rules for Compositors and Readers at the University Press, Oxford» (1893)] in the UK. *Chicago Manual of Style MLA*

3. Technical editing involves reviewing text written on a technical topic, and identifying errors related to the use of language in general or adherence to a specific style guide.

4. The «technical» knowledge that an editor gains over time while working on a particular product or technology does give the editor an edge over another who has just started editing content related to that product or technology.

5. Revising is also another form of editing. It is looking for awkward sentences, run-on sentences, and in general parts of the paper that don't make sense to the editor.

6. A Book Editor is role within Book Publishing, which involves being a substantive editor, production editor and copyeditor all rolled into one

7. Skill is also needed in choosing the right fonts for text and headers, as well as the ability to use Computers and Software.

5. Give the English equivalents from the text given above:

Определенные обязанности; от рукописи до книги в переплете; применение стандартов издания к книге; состоять из правил; большинство издателей учебников; не имеет значения для редактора; определенный продукт; неуклюжие предложения; не иметь смысла; обладать ответственностью конечный продукт; содержание; опытные писатели; адаптировать разные стили для разных отраслей; все в одном; литературные навыки; любовь к книгам; заголовок; умение использовать компьютер и программное обеспечение.

6. Compose the dialogues on the topics:

1. The appearance of printing in Europe and Russia.
2. The skills of a book editor.

Unit 5

1. Read and learn the following words and expressions:

1. commonwealth – государство, содружество наций
2. to uphold – поддерживать, отстаивать
3. code of ethics – правила этики
4. scrupulousness – педантичность, скрупулезность
5. to encounter – встретиться, столкнуться
6. plagiarism – плагиат
7. testimonies – доказательства
8. to torture – искажать, пытаться
9. to track down -выслеживать
10. ripped-up- разорванные
11. to solicit – способствовать получению, добиваться
12. flyer – реклама
13. rejection letter – письмо-отказ
14. submitted – затребованный
15. in-house – фирменный
16. clutter – помеха
17. testimonies on torture – свидетельства пыток
18. to draw – привлечь
19. upkeep – обеспечение, поддержка
20. reductiveness – уменьшение
21. to drudge -делать нудную работу
22. direct-mail – почтовая реклама

23. condescend – снисходить, унижать

24. current push – нынешнее быстрое продвижение (ры-
вок)

25. promising – обещающий

26. Almost wept – почти прослезиться

27. to resubmit – представлять повторно

28. slant – подход

29. ultimately – в конце концов

30. uplifting – поднимающий настроение

31. drudge- «рабочая лошадка», «ишак»

32. emerging writers- восходящие авторы

33. distracted -сбитый с толку

34. preoccupied —озабоченный

35. unfocused – рассеянный

36. at face value – буквально, по номиналу, по идее

37. first time writers – начинающие писатели

38. to perceive – оценивать

2. Read the text below:

[http://www.newletters.org/UserFiles/File/Bob%20Stewarts
%20Page/Literary%20Editing.pdf](http://www.newletters.org/UserFiles/File/Bob%20Stewarts%20Page/Literary%20Editing.pdf)

LITERARY EDITING & MAGAZINE PUBLISHING, AN EDITOR'S VIEW

Interview with Robert Stewart, Editor of *New Letters*

University of Missouri-Kansas City

**Conducted by Valerie McDonnell, Student at Virginia
Commonwealth University**

(October 2007)

1. How do you uphold a code of ethics when choosing pieces to publish?

Stewart: I don't understand this question. I choose the best writing I can find, whether written by my sister, or Annie Dillard, or my barber, Don. I don't see what ethics has to do with it. The magazine is all about the writing. The Awards competition is different, because we promote an «anonymous» judging process; we maintain that anonymity with a scrupulousness the CIA could learn from. Here is our ethics: We do what we say we will do, and we are clear about it.

Конец ознакомительного фрагмента.

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