

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЧЕРКАСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ БОГДАНА ХМЕЛЬНИЦЬКОГО**

Королюк Г. О., Куліш І. М.

**E N G L I S H
PUBLISHING BUSINESS AND EDITING**

WHAT IS WORTH DOING AT ALL IS WORTH DOING WELL

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Навчальний посібник розроблений у відповідності до програми з іноземної мови за професійним спрямуванням для студентів II курсу ННІ української філології та соціальних комунікацій за напрямом підготовки «Видавнича справа та редагування». Мета посібника – сформулювати у студентів навички розуміння автентичної літератури, розвивати вміння висловлювати прочитане у скороченому, узагальнюючому вигляді, а також навчити вести бесіду на теми пов'язані зі спеціальністю.

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ПЕРЕДМОВА

Навчальний посібник призначений для студентів університету ННІ української філології та соціальних комунікацій другого року навчання, напрям підготовки: «Видавнича справа та редагування».

Посібник розрахований на осіб, що продовжують вивчення англійської мови на базі знань, одержаних на першому курсі університету. Він складений у відповідності до програми з іноземної мови за професійним спрямуванням для студентів немовних спеціальностей і має яскраво виражену професійну спрямованість. Мета посібника – формувати у студентів навички читання та розуміння літератури фахової професійної тематики на основі активізації знань професійної лексики та основ граматики. Поряд з цим у посібнику реалізується мета комплексного оволодіння студентами всіма видами мовленнєвої діяльності на основі комунікативного підходу до вивчення іноземної мови, що відображено в тематиці текстів та характері завдань.

Тематика навчальних текстів відповідає найбільш загальним темам фахових курсів, які читаються рідною мовою студентам і дає можливість отримати додаткову інформацію про перші рукописні книги, появу газет, розвиток виробництва книг, сучасне видавництво, процес редагування, кар'єру у видавництві тощо. Всі тексти посібника автентичні та спрямовані на вдосконалення володіння професійною лексикою.

Враховуючи те, що на першому курсі навчання студенти засвоїли основну інформацію про частини мови, їх особливості та специфіку вживання, граматичні вправи вміщують складніші програмні явища англійської мови, які необхідні для розуміння даного лексичного матеріалу (пасивний стан дієслова, узгодження часів, умовні речення, неособові форми дієслова). Граматичні завдання спрямовані на засвоєння необхідного граматичного матеріалу, ефективно його повторення та практичне застосування отриманих знань.

Для самостійного покращення фахової іноземної мови у розділі «Тексти для додаткової роботи» представлені додаткові автентичні тексти для самостійного опрацювання: “Duties of an Editor and How Editors Help Writers”, “Editing as a Profession”, “How to Become an Editor”.

Навчальний посібник вміщує граматичний довідник, призначений для самостійної роботи студентів з метою повторення раніше вивченого граматичного матеріалу.

UNIT 1

WHAT IS BOOK? WHAT ARE THE FEATURES OF BOOK?

1. A volume of many sheets bound together, containing text, illustration or music.
2. It is portable.
3. It is intended for circulation.
4. It is a single independent unit as distinguished from a periodical.

Pre-text exercise. Find the following proper names in the vocabulary. Read and translate them. Pay attention to pronunciation.

Sumerians, Babylon, Babylonians, Mesopotamia, Greece, Greeks, Rome, Romans, Egypt, Egyptians, Britain, British, Alexandria, Athens, Persia, Persians, Hebrews.

HANDWRITTEN BOOKS

The forerunners of books were the clay tablets, impressed with a stylus, used by the Sumerians, Babylonians, and other peoples of ancient Mesopotamia. Much more closely related to the modern book were the book rolls, or scrolls, of the ancient Egyptians, Greeks, and Romans. They consisted of sheets of papyrus. It is a paper-like material made from the pounded pith of reeds growing in the Nile River delta, formed into continuous strip and rolled around a stick. The strip, with a text written with a reed pen, was unrolled as it was read. Papyrus rolls varied in length; the longest extant is the Egyptian Harris papyrus in the British Museum, London, 40.5 m long. Later, in the 4th century BC, a long roll was subdivided into a number of shorter rolls, about 10 m long, stored together in one container.

Scrolls were often covered with wrappings and tagged with the title and the author's name. Professional scribes copied the texts or set them down from dictation. Athens, Alexandria, and Rome were great centres of book production and exported books throughout the ancient world. Hand labour was slow and expensive, however, and books were owned only by temples, rulers, and a few rich people. Most education at that time was provided by oral repetition and memorization.

Although papyrus was easily made, inexpensive, and an excellent writing surface, it was brittle; in damp climate it disintegrated in less than 100 years. Thus, a great part of the literature and records of the ancient world has been lost. Parchment and vellum (specially prepared animal skins) did not have those drawbacks. The Persians, Hebrews, and other peoples of the ancient Middle East, where papyrus did not grow, had for centuries used scrolls made of tanned leather or parchment. The production of parchment was improved by King Eumenus II in the 2nd century BC, its use then greatly increased and, by the 4th century AD it had almost entirely supplanted papyrus as a material for writing.

Exercise 1. Give the Ukrainian for:

forerunner, clay tablet, stylus, roll, to roll, to unroll, scroll, to scroll, sheet, to pound, pith, reed, strip, extant, length, to contain, container, to subdivide, to store, scribe, to set down, hand labour, to own, to provide, excellent, expensive, inexpensive, brittle, to integrate, to disintegrate, parchment, vellum, drawback, to increase, to supplant, to tag.

Exercise 2. Give the English for:

передвісник, зберігати, замінити, очерет, довжина, ручна праця, розплющувати, серцевина, глина, згорток, згортати, розгортати, переписувач, крихкий, записувати, прикріпити ярлик, об'єднувати, розпадатися, папірус, пергамент, калька, коштовний, недорогий, збільшити, відмінний, недолік, той що зберігся, сторінка, Синайська Біблія.

Exercise 3. Find pairs of opposites:

- 1) to lose, fore-runner, to divide, to increase, ancient, to roll, to disintegrate, longest, brittle, expensive;
- 2) modern, to unroll, inexpensive, to integrate, contemporary, to multiply, to decrease, strong, shortest, to find.

Exercise 4. Find the sentences with the following words and word-combinations in the text, read and translate them:

clay tablets; book rolls; sheets of papyrus; reed pen; the longest extant; stored together; professional scribes; tagged with a title; oral repetition; brittle; parchment and vellum; supplant.

Exercise 5. Fill in the blanks with the words and word combinations from the text.

1. The forerunners of books were the _____ tablets, _____ with a stylus. 2. Much more closely related to the _____ _____ were the book rolls, or scrolls. 3. _____ is a paper-like material made from the pounded pith of _____ growing in the Nile River delta. 4. The strip was _____ as it was read. 5. Papyrus rolls varied in _____; the longest extant is the _____ _____. 6. Scrolls were often covered with _____ and _____ with the title and the author's name. 7. Athens, _____, and _____ were great centres of book production. 8. Most education at that time was provided by _____ repetition and memorization. 9. In damp climate _____ disintegrated in less than 100 years. 10. The production of _____ was improved by King Eumenes II in the 2nd century BC.

Exercise 6. Decide which of the sentences are true and which are false.

1. The clay tablets were used by the Romans, Babylonians, and other peoples of ancient Mesopotamia. 2. The book rolls, or scrolls consisted of sheets of papyrus. 3. The strip, with a text written with a pencil, was unrolled as it was read. 4. Scrolls were often covered with wrappings and tagged with the name of the owner. 5. Athens, Alexandria, and Rome exported books throughout the ancient world. 6. Books were owned by schools, universities and libraries. 7. Papyrus was difficult to make. 8. Papyrus was brittle. 9. The Persians, Hebrews, and other peoples of the ancient Middle East used scrolls made of tanned leather or parchment. 10. By the 4th century AD papyrus had almost entirely supplanted parchment as a material for writing.

Exercise 7. Finish the sentences, using the text:

1. The forerunners of books were the clay tablets, impressed with a stylus... 2. Papyrus is a paper-like material made from the pounded pith of reeds... 3. The strip, with a text written with a reed pen... 4. Papyrus rolls varied in length; the longest extant is... 5. In the 4th century BC, a long roll was subdivided into a number of shorter rolls... 6. Professional scribes copied the texts... 7. Hand labour was slow and expensive... 8. Most education at that time... 9. Papyrus was brittle; in damp climate... 10. A great part of the literature and records ... 11. The production of parchment was improved... 12. The use of parchment then greatly increased, and by the 4th century AD...

Exercise 8. Answer the questions on the text.

1. What were forerunners of contemporary books?
2. Where were clay tablets used for writing?
3. Where were book rolls used instead of the clay tablets?
4. Were they more closely related to the modern books?
5. What is papyrus? What was it made of? What was the text written with on papyrus?
6. How long is the longest scroll of ancient papyrus?
7. Where could one see the title and the author's name of the scroll?
8. How did professional scribes reproduce works? Was hand labour slow and expensive? Who owned ancient papyrus books?
9. What material is more brittle: papyrus or parchment?
10. What did Persians and Hebrews use instead of papyrus?
11. When was the production of parchment improved? Who did it?
12. When did parchment supplant papyrus?

GRAMMAR EXERCISES

Exercise 9. Use the verbs in brackets in the proper tense (Present, Past, Future Indefinite; Present, Past Continuous).

1. Where your brother (to work)? – He (to work) at an institute.
2. Your grandmother (to sleep) when you (to come) home yesterday?
3. Look at these children; they (to skate) very well. 4. You (to skate) last Sunday? – Yes, we (to skate) the whole day last Sunday. We (to skate) again next Sunday. 5. My brother can skate very well. He (to skate) every Sunday. 6. What you (to do) now? – I (to wash) the dishes. 7. What you (to do) at three o'clock yesterday? – I (to have) dinner. 8. You (to have) dinner now? 9. When I (to enter) the office, the secretary (to type) some letter. 10. My friend (to ring) me up at eight o'clock yesterday. 11. Look! My friend (to play) football. 12. Kate (not to write) letters every day. 13. I (to invite) my friend to come to my place tomorrow.

Exercise 10. Use the verbs in brackets in the proper tense (Past Indefinite; Past Continuous, Past Perfect).

1. By eight o'clock yesterday I (to do) my home-work and at eight I (to play) the piano. 2. When I (to meet) Tom, he (to eat) an ice cream which he (to buy) at the corner of the street. 3. When father (to come) home, we (to cook) the mushrooms which we (to gather) in the wood. 4. When I (to see) Ann, she (to sort) flowers which she (to pick) in the

field. 5. When I (to open) the door of the classroom, I (to see) that the teacher already (to come) and the pupils (to write) a dictation. 6. He (not to tell) me that he (to receive) a letter from her. 7. I (to ask) him if he (to know) her address. 8. She (to say) that he (to give) her the wrong address. 9. I (to see) him just as he (to leave) the hotel. 10. When I (to look) out of the window, the children (to play) with a ball which Pete (to bring) from home.

Exercise 11. Remember the phrases and use them in the sentences of your own.

MAKING ANNOTATION НАЙБІЛЬШ ВЖИВАНІ КЛІШЕ ДЛЯ НАПИСАННЯ АНОТАЦІЇ

Вступ: автор, назва тексту, статті, джерела.

1. I was supposed to analyze the following article.
2. This article is taken from the newspaper / journal, / magazine...
3. The title /the headline of the article is...
4. It was published in a British / Ukrainian, / Russian newspaper this week / last month.
5. The author of the article is... / is not pointed out.

Характеристика статті в цілому.

1. To begin with it is necessary to mention /underline...
2. The article represents a definite interest from the point of view of...
3. The article carries material about...
4. The paper presents some interesting facts about...

Передача основного змісту статті.

1. The author points out that...
2. The article stresses that...
3. It should be noted that...
4. The author mentions that...
5. The article emphasizes that...
6. It should be pointed out that...
7. The author states that...
8. It must be mentioned that...
9. According to the text...
10. In the author's opinion...

Виділення основної думки (проблеми).

1. The key problem /question of the article is...
2. The main idea of the article is...

Вираження власного ставлення до прочитаного.

1. To my mind... /in my opinion...
2. In the conclusion /Finally, I'd like to say that...
3. The article is of great interest /important, /actual, /of good use.
4. The article is worth reading.
5. The article about... made me think about...

Exercise 12. Make the annotation of the following article.

DIGITAL BOOKS.

English Learner's Digest №11, 2011.

By Kate Kingsley.

Are traditional books destined to become obsolete?

In Isaac Asimov's 1951 story, he shared his vision of traditional books being obsolete (застаріти) in the twenty-second century. He sees them replaced by electronic books. Will his vision come to fruition (здійснення)? The beginning of the twenty-first century laid out the welcome mat (килимок з надписом «Просимо до нас!») for the e-reader market. They've been growing in popularity ever since. Is this a glimpse into a future and the death of books, as we know them?

What is an e-reader?

An e-reader is an electronic, battery powered hand held device (пристрій) used for reading electronic books. It can hold a large collection of books at one time. Various sites on the Internet offer a selection of e-books for purchase (придбання) and download onto e-readers. E-books are also available in other languages besides English.

What do users like about e-readers?

Fans of e-readers like that they are lightweight (легкий) and small enough to put into a pocket, purse, or briefcase. They're easy to use and can become a veritable (справжній) library of hundreds of books neatly packed into one convenient electronic device. Owners of e-readers claim they are reading more now than ever, especially genres they would never have considered before. They attribute this to the convenience of the device and large selections of e-books available to them.

Might a future without traditional books make us non-readers?

Probably not. In fact, it may end up doing just the opposite! With the availability of such a huge selection of reading choices at our fingertips (у нашому розпорядженні), e-readers may end up sparking (пробуджувати) a renewed interest in reading. Who knows, there may even be a newfound (новознайдений) interest in reading for kids, already so very comfortable with the technology.

Can a future with e-readers help the environment?

Reducing (зменшувати) the number of printed books, newspapers and periodicals may not be a bad thing when you think of the number of trees needed for printed material each year. A future world populated with e-readers could, certainly, help reduce the number of trees used. For example, the number of trees cut down annually (щорічно) for the production of books sold in the US alone is near 30 million! Imagine what an environmental difference it would make using e-readers for not only books, but newspapers and magazines, as well.

So...where does that leaves us?

Does this all seem sci-fi to you? Are traditional books destined to be obsolete? Will electronic devices be our books of the future? Can Isaac Asimov's prediction come true?

Exercise 13. Make the annotation of the text "Handwritten Books" using the phrases from **exercise 11**.

UNIT 2

THE EARLY CODEX

The 4th century also marked the culmination of a gradual process, in which the inconvenient scroll was replaced by the rectangular codex (Latin “book”), the direct ancestor of a modern book. The codex, as first used by Greeks and Romans for business accounts or school work, was a small ringed notebook consisting of two or more wooden tablets covered with wax, which could be marked with a stylus, smoothed over, and reused many times. Additional leaves of parchment were sometimes inserted between the tablets. In time the codex came to consist of many sheets of papyrus or, later, parchment, gathered in small bundles folded in the middle. These gatherings were laid one upon another and attached to wooden boards. The columns of writing were wider than those on scrolls and covered both sides of a parchment page. The codex made it easier for readers to find their place or to refer ahead or back. It was useful in the observance of the Christian liturgy.

The word *codex* is a part of the title of many ancient handwritten books, especially celebrated manuscripts of the Bible. The *Codex Sinaiticus*, for example, is a 4th century Greek manuscript from Palestine, now in the British Museum.

ILLUSTRATIONS IN HANDWRITTEN BOOKS

Before the invention of printing, books (that is, in manuscript form) were illustrated by hand. The earliest surviving example of an illustrated book is an Egyptian papyrus scroll dating from about 2000 BC. In ancient Egypt the “*Book of the Dead*”, designed to be placed in tombs, and to be used by the dead in the afterlife, was the most frequently illustrated text. In Europe in Classical times, the earliest illustrations were those for scientific texts. The ancient Greek philosopher Aristotle used illustrations, now lost, in his writings. Illustrations in the form of authors’ portraits were the next development, followed by illustrations to literary texts, such as the *Iliad* and the *Odyssey*. Illustrations of literary works also existed in China from around the beginning of the 5th century BC. Artists in medieval Europe illustrated texts with miniature paintings, pictorially embellished initial letters, or marginal decorations. In the Islamic

world artists illustrated works of poetry and history with delicate, jewel-like paintings. Illustrations, like manuscripts, could only be duplicated through copying by hand.

Exercise 1. Give the Ukrainian for:

to mark, culmination, gradual, convenient, rectangular, ancestor, business accounts, wax, to smooth, to insert, bundle, to fold, to lay, to attach, celebrated, to survive, tomb, afterlife, frequently, medieval, pictorially, to embellish, margin, to duplicate.

Exercise 2. Give the English for:

ділові рахунки; відомий, славетний; складати; розрівняти; віск; вставляти; стос; класти; прилаштувати; позначати; вижити; поступовий; середньовічний; зручний; предок; прямокутний; поля на аркуші; прикрашати; мальовничий; могила; часто; робити копію, дублікат. Синайська Біблія.

Exercise 3. Find the sentences with the following words and word-combinations in the texts, read and translate them:

culmination, a small ringed notebook, folded in the middle, columns, to refer ahead or back, jewel-like, by hand, the Book of the Dead, authors' portraits, embellish, could be duplicated.

Exercise 4. Fill in the blanks with the words and word combinations from the texts.

1. The codex, as first used by Greeks and Romans was a small ____ notebook consisting of two or more wooden tablets covered with _____. 2. Additional leaves of _____ were sometimes inserted between the tablets. 3. The _____ of writing were wider than those on scrolls and covered _____ sides of a parchment page. 4. The codex made it _____ for readers to find their place or to _____ ahead or back. 5. The word *codex* is a part of the title of many _____ handwritten books, especially _____ manuscripts of the Bible. 6. The earliest _____ example of an illustrated book is an Egyptian papyrus scroll dating from about 2000 BC. 7. The ancient _____ philosopher _____ used illustrations in his writings. 8. _____ of literary works also existed in China. 9. Artists in _____ Europe illustrated texts with _____ paintings. 10. Illustrations could only be _____ through copying by hand.

Exercise 5. Decide which of the sentences are true and which are false.

1. The rectangular codex is the direct ancestor of the modern book. 2. The codex, as first used by Greeks and Romans, was a small ringed notebook consisting of two or more wooden tablets covered with clay. 3. In time the codex came to consist of many sheets of papyrus or, later, parchment, gathered in small bundles folded on one side. 4. The codex made it more difficult to refer ahead or back. 5. The word *codex* is a part of the title of many modern printed books. 6. Before the invention of printing, books were illustrated by hand. 7. In Europe in Classical times, the earliest illustrations were those for science fiction. 8. Illustrations of literary works also existed in China from around the beginning of the 5th century BC. 9. Artists in medieval Asia illustrated texts with miniature paintings, pictorially embellished initial letters, or marginal decorations. 10. In the Islamic world artists illustrated works of poetry and history with miniature paintings, pictorially embellished initial letters, or marginal decorations.

Exercise 6. Finish the sentences, using the texts:

1. The 4th century marked the culmination of a gradual process, in which the inconvenient scroll was replaced by... 2. The codex was a small ringed notebook consisting of two or more wooden tablets covered with wax... 3. Later the codex came to consist of many sheets of papyrus or parchment, gathered in small bundles... 4. These gatherings were laid one upon another... 5. The *Codex Sinaiticus* is a 4th century Greek manuscript... 6. The earliest surviving example of an illustrated book is... 7. In Europe in Classical times... 8. The ancient Greek philosopher Aristotle... 9. Illustrations in the form of authors' portraits were the next development, followed by... 10. Illustrations, like manuscripts, could only be duplicated through...

Exercise 7. Answer the questions on the texts.

1. What did the 4th century mark?
2. What was the *codex* used for by Greeks and Romans?
3. Could the *codex* be reused?
4. How was the *codex* changed in time?
5. Was the codex or the scroll of parchment more convenient to use?

6. In what way were books illustrated before the invention of printing?
7. What is the earliest surviving illustrated book?
8. What was the most frequently illustrated text in ancient Egypt?
9. How did artists in medieval Europe illustrate the texts?
10. In what way could illustrations be duplicated?

GRAMMAR EXERCISES

Exercise 8. Use the verbs in brackets in the proper tense (Present, Past, Future Indefinite Passive).

1. My question (to answer) tomorrow.
2. Football (to play) in summer.
3. Furniture (to make) at this plant.
4. The theatre (to repair) five years ago.
5. Her new verses (to publish) next year.
6. The room (to clean) every day.
7. The article (to translate) in an hour.
8. The flowers (to water) yesterday.
9. Bicycle (to buy) to my little sister next summer.
10. The film (to show) last year.
11. The bear (to kill) by the hunter.
12. The new song (to sing) in two days.

Exercise 9. Change the following into the Passive Voice.

1. We discuss such questions at the meeting.
2. The interpreter translated the speech into English.
3. The pupils study French at this school.
4. They sell books in foreign languages in this shop.
5. The students of our group will meet the delegation.
6. Mother told him not to do it.
7. The correspondent will publish the article in the Kyiv newspaper.
8. The workers are building a bridge.
9. They were writing the test from 3 to 4 p.m.
10. She has posted the letter.
11. My son has locked the door.
12. The students had written the composition before the bell rang.
13. My brother has lost the key.
14. I had cooked dinner before my father came home.
15. Kate had bought the book before they closed the shop.

Exercise 10. Use an appropriate tense of the verb in brackets.

1. He ___ just ___ a well-paid job with Radio Four. (to offer)
2. The ceremony ___ in the news last night. (to report)
3. I think cinema ___ gradually by TV and computers in 10 years. (to replace)
4. Her latest series of articles ___ in a national newspaper at the moment. (to publish)
5. Some films should ___ by children. (not to watch)

Exercise 11. Translate the following sentences into Ukrainian. Pay attention to Present, Past Continuous Passive and Present, Past Perfect Passive.

1. The book you bought yesterday is being read now. 2. The houses are being built. 3. The sick man is being operated on. 4. This metro line was being constructed at that time. 5. This novel has been translated into Ukrainian. 6. A new business center has been built in our town. 7. The tickets had been sold out by that time.

Exercise 12. Make the sentences interrogative and negative.

1. The letter is being written. 2. The houses in our street are being repaired. 3. The factory was being built when he moved here. 4. The delegates have been elected. 5. The bicycle had been repaired when I came. 6. The film was being discussed when I entered the class room. 7. The treaty has been signed. 8. The theatre had been closed by that time. 9. The film is being shown now. 10. The TV set has been bought.

Exercise 13. Open the brackets using Present Continuous or Past Continuous Passive and Present Perfect or Past Perfect Passive.

1. My question (is being answered, was being answered) now. 2. The students (are being examined, were being examined) when the dean entered the class room. 3. The piano (is being played, was being played) the whole evening yesterday. 4. Don't come into the room! The results of the test (are being checked, were being checked) now. 5. The film (has been shown, had been shown). 6. The trees (have been planted, had been planted) by the time we came. 7. My pencil (has been broken, had been broken) by someone. 8. The composition (has been written, had been written) before the bell rang. 9. Water-power stations (are being built, were being built) on the mountain rivers. 10. This work (has been done, had been done) by Monday. 11. The results of the experiment (has discussed, had been discussed) before I arrived. 12. Hush! The text (is being translated, has been translated) by the students of our group now. 13. The book never (had been read, was being read) by anyone before I took it from the shelf.

Exercise 14. Make the summery of the following text.

PRINTING

Printing is the name used for several processes by which words, pictures, or designs are reproduced on paper, fabrics, metal, or other

suitable materials. These processes consist of making numerous identical reproductions of an original by mechanical means, and the printed book has thus been called the first mass product.

Ancient Techniques

The application of signet stones is possibly the earliest known form of printing. The devices which consisted of seals and stamps for making impressions in clay, or of stones with designs cut or scratched on the surface were used in ancient times in Babylonia as substitutes for signatures and as religious symbols. The stone, often set in a ring, was dabbed with pigment or mud and pressed against a smooth, resilient surface in order to make an impression.

The elaborating of printing from the simple stamping or signet-stone method to the process of printing on a printing press apparently occurred independently at different times in different parts of the world.

Printing in the East

By the 2nd century AD the Chinese had developed and put into widespread use the art of printing texts. Like most inventions, it was not entirely new, because the printing of designs and pictures on textiles had preceded the printing of words in China by at least a century.

Two important influences that favoured the development of printing by the Chinese were their invention of paper in AD 105 and the spread of the Buddhist religion in China. The common writing materials of the ancient Western world, papyrus and vellum, were not suited to printing. Papyrus is too brittle to be used as a printing surface, and vellum is an expensive material. Paper, on the other hand, is relatively strong and inexpensive. The Buddhist practice of making many copies of prayers and sacred texts encouraged mechanical means of reproduction.

The earliest surviving examples of Chinese printing, produced before AD 200, were printed from letters and pictures cut in relief on wood blocks. In 972 the Tripitaka, the sacred Buddhist texts, which consisted of 130,000 pages, was printed from wooden blocks. A Chinese inventor of this period progressed beyond wood blocks to the concept of printing entirely from movable type – that is, from individual characters arranged in sequence as in present-day printing. Because the Chinese language requires between 2,000 and 40,000 separate characters, however, movable type did not seem practical to the early Chinese, and the invention was forgotten. Movable type made from moulds was invented separately by the Koreans in the 14th century, but they also found it less practical than the traditional block printing.

UNIT 3

FROM THE HISTORY OF NEWSPAPER

Before the advent of the newspaper, there were two major kinds of periodical news publications: the handwritten news sheet, and single item news publications. These existed simultaneously.

The Roman Empire published *Acta Duirna* ("Daily Acts"), or government announcement bulletins, around 59 BC, as ordered by Julius Caesar. They were carved in metal or stone and posted in public places.

In China, early government-produced news sheets, called *tipao*, were commonly used among court officials during the late Han Dynasty (2nd and 3rd centuries AD). Between 713 and 734, the *Kaiyuan Za Bao* ("Bulletin of the Court") of the Chinese Tang Dynasty published government news; it was handwritten on silk and read by government officials. In 1582, there was the first reference to privately published newssheets in Beijing, during the late Ming Dynasty.

In 1556, the government of Venice first published the monthly *Notizie scritte* ("Written Notices") which cost one gazetta, a Venetian coin of the time, the name of which eventually came to mean "newspaper". These were handwritten newsletters and used to convey political, military, and economic news quickly and efficiently throughout Europe, more specifically Italy, during the early modern era (1500-1700) – sharing some characteristics of newspapers though usually not considered true newspapers.

However, none of these publications fully met the classical criteria for proper newspapers, as they were typically not intended for the general public and restricted to a certain range of topics.

Early publications played into the development of what would today be recognized as the newspaper, which came about around 1601. Around the 15th and 16th centuries, in England and France, long news accounts called "relations" were published.

Single event news publications were printed in the broadsheet format, which was often posted. These publications also appeared as pamphlets and small booklets (for longer narratives, often written in a letter format), often containing woodcut illustrations. Literacy rates were low in comparison to today, and these news publications were often read aloud (literacy and oral culture were, in a sense, existing side by side in this scenario).

Exercise 1. Give the Ukrainian for:

major, single item, simultaneously, announcement, carved in stone, court official, silk, reference, coin, advent, to meet the criteria, to intend, to restrict, eventually, account, broadsheet, woodcut illustration, efficient, literacy.

Exercise 2. Give the English for:

відповідати критеріям, одна тема, запровадження (поява), шовк, об'ява, вирізаний з каменю, посилення, гравюра на дереві, ефективний, великий лист паперу з текстом з одного боку, монета, писемність, головний, призначатись комусь, повідомлення, обмежувати, з часом, брошура, звід.

Exercise 3. Put the words in right order to make sentences.

1. Posted, announcement, public, government, in, bulletins, places were.
2. Publications, newspapers, meet, criteria, for, classical, didn't, the, these, proper.
3. Were, single, often, event, aloud, news, publications, read.

Exercise 4. Find the sentences with the following words and word-combinations in the text, read and translate them:

literacy rates; single event news publications; monthly; classical criteria; handwritten on silk; simultaneously; carved in metal; the first reference; major.

Exercise 5. Fill in the blanks with the words and word combinations from the text.

1. Before the advent of the newspaper, there were two major kinds of ____ news _____. 2. The Roman Empire published *Acta Diurna*, or government announcement _____ around 59 BC, as ordered by Julius Caesar. 3. _____ *tipao* were commonly used among _____ _____ during the late Han Dynasty. 4. "Bulletin of the Court" of the Chinese Tang Dynasty published _____. 5. The government of Venice first published the monthly *Notizie scritte* ("Written notices") which cost one _____. 6. These handwritten newsletters shared some _____ of newspapers though were not considered true _____. 7. These publications were typically not intended for the _____ public. 8. Early _____ played into the

development of what would today be recognized as the newspaper, which came about ____ 1601. 9. Single event news publications were printed in the ____ format, which was often posted. 10. ____ rates were low in comparison to today, and these news publications were often read aloud.

Exercise 6. Finish the sentences, using the text:

1. Before the advent of the newspaper, there were two major kinds of periodical news publications... 2. The Roman Empire published *Acta Diurna* around 59 BC... 3. In China *tipao*, were commonly used among court officials... 4. The *Kaiyuan Za Bao* ("Bulletin of the Court") of the Chinese Tang Dynasty was handwritten on silk and read... 5. In 1556, the government of Venice first published the monthly which cost one gazetta, a Venetian coin, the name of which eventually... 6. These were handwritten newsletters and used to convey... 7. They were typically not intended for the general public... 8. Single event news publications were printed in the broadsheet format... 9. These publications also appeared as pamphlets and small booklets often containing... 10. Literacy rates were low in comparison to today, and these news publications...

Exercise 7. Answer the questions on the text.

1. What kinds of news publications existed before the advent of the newspaper?
2. Who ordered to publish *Acta Diurna* in Roman Empire?
3. Where were the bulletins placed?
4. When were news sheets *tipao* used in China?
5. What news was written on silk? Whom was it read by?
6. How much did "Written Notices" of Venice cost? What information did the newsletters convey? Were they considered true newspapers?
7. Did the publications of the early modern era meet the criteria for proper newspaper?
8. What was published in England and France around the 15th and 16th centuries?
9. What form were single event publications printed?
10. Why were these news publications read aloud?

GRAMMAR EXERCISES

Exercise 8. Make the sentences interrogative and negative.

1. Ann can bake a blackberry cake. 2. Fred could buy the book yesterday. 3. My father will be able to make a shelf tomorrow. 4. Her son can speak Italian. 5. I will be able to finish my report in two days. 6. My elder brother can take the children to the playground. 7. Helen could meet her classmates on Sunday. 8. He will be able to translate the text without a dictionary. 9. I can ring you up. 10. She could skate long ago. 11. My sister will be able to speak French in two years. 12. You could buy the book beforehand.

Exercise 9. Paraphrase the sentences using the verbs **can, could, to be able to**.

1. You have the right to work in the library. 2. In two years Ann will have the right to receive the passport. 3. We had the right to use dictionaries at the lesson. 4. They will have the right to live in the hostel. 5. She had no right to miss the class. 6. You have the right to get education free of charge. 7. My brother hasn't the right to take this book home. 8. He has the right to travel by plane. 9. They will not have the right to join us. 10. Nobody has the right to travel by train without a ticket.

Exercise 10. Translate the sentences into English.

1. Я вмію писати вірші. 2. Мій тато не вміє розмовляти німецькою мовою. 3. Вона не може вас зрозуміти. 4. Чи вмієте ви плавати? 5. Чи вміли ви плавати у минулому році? 6. Вона зможе поїхати в Київ наступного тижня. 7. Ніхто не міг мені допомогти. 8. Чи не могли б ви мені допомогти? 9. Ти зможеш зробити цю роботу завтра. 10. Я не вмів кататися на ковзанах у минулому році, а зараз умію.

Exercise 11. Remember the meaning of the modal verb **may** (дозвіл, припущення), e.g. *You may take my pen. It may rain soon.*

Translate the following sentences.

1. Якщо ти не надягнеш пальто, ти можеш захворіти.
2. Не йди з дому: мама може скоро прийти, а в неї немає ключа.
3. Будь обережним: ти можеш упасти.

4. Якщо твоя робота готова, можеш іти додому.
5. Вчитель сказав, що ми можемо обговорити це питання разом.
6. Чи мені можна увійти?

Exercise 12. Translate into English, using the equivalent of the verb **may, to be allowed to**.

1. Палити заборонено.
2. В Англії вам дозволяють водити машину, якщо вам 17 років.
3. У США дозволяють продовжувати їздити на машині навіть у віці 90 років.
4. Їм дозволяють користуватися магнітофоном.
5. Учора їм дозволили прийти на тренування трохи пізніше.
6. Я думаю, тобі не дозволять закінчити роботу без експерименту.

Exercise 13. Use the verb **may (might)** or **to be allowed to**, where **may** cannot be used.

1. He ... go home if he likes.
2. As soon as the boy ... leave the room, he smiled a happy smile and ran out to join his friends outside.
3. ... I bring me sister to the party?
4. He ... join the sports section as soon as he is through with his medical examination.
5. If you pass your examinations, you ... go to the south.
6. He asked if he ... borrow my car.

Exercise 14. Remember the meaning of the modal verb **must** (необхідність, обов'язок, припущення), e.g. *You must respect your parents. It must be cold outside.*

Translate the following sentences:

1. Ти повинен виїхати завтра вранці?
2. Він, мабуть, дуже втомився.
3. Ви не повинні спізнюватися.
4. Я повинна наполегливо працювати над англійською.
5. Ви не повинні забувати про свої обов'язки.
6. Ви напевно дуже голодні.
7. Я мушу визнати, що я неправий.

Exercise 15. Remember the equivalents of the modal verb **must**:
to have to – вимушена необхідність,
to be to – необхідність за домовленістю, наміченим планом,
наказ.

Fill in the blanks with *to have to* or *to be to*.

1. If I don't ring you up before six o'clock, you ... to go to the concert hall alone and wait for me at the entrance. Is that clear?
2. The planters ... to gather their cotton at once, as they had been warned that heavy rains were expected.
3. I ... to wear glasses as my eyesight is very weak.
4. She ... to send a telegram because it was too late to send a letter.
5. You ... to learn all the new words for the next lesson.
6. Who ... to go to the library to get the new books? – I was, but I couldn't because I ... to finish some work at the phonetics laboratory.
7. It is raining. You ... to put on your raincoat.

UNIT 4

EDITING

Editing is a process of selecting and preparing written, visual, audible, and film media used to convey information. The editing process can involve correction, condensation, organization and many other processes performed in order to produce a correct, accurate, and complete work.

The editing process often begins with the author's idea for the work itself, continuing as a collaboration between the author and the editor as the work is created. As such, editing can involve creative skills, human relations and a number of methods.

There are various editorial positions in publishing. The *top editor* at many publications may be known as the *chief editor*, *executive editor*, or simply *the editor*. A frequent and highly regarded contributor to a magazine may acquire the title of *editor-at-large* or *contributing editor*. Mid-level newspaper editors often manage or help to manage sections, such as business, sports and features. In US newspapers, the level below the top editor is usually the *managing editor*.

In the book publishing industry, editors may organize anthologies and other compilations, produce editions of a classical authors' works (*scholarly editor*), and organize and manage contributions to a multi-author book (*volume editor*). Obtaining manuscripts or recruiting authors is the role of an *acquisition editor* or a *commissioning editor* in a publishing house. Finding marketable ideas and presenting them to appropriate author are the responsibilities of a *sponsoring editor*.

Copy editors correct spelling, grammar and align writings to house style.

Changes to the publishing industry since 1980s have resulted in nearly all copy editing of book manuscripts being outsourced to *freelance editors*.

At newspapers and wire services, *copy editors* write headlines and work on more substantive issues, such as ensuring accuracy, fairness, and taste. In some positions, they design pages and select 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. These editors may have the title of *layout* or *design editor* or (more in the past) *makeup editor*.

Exercise 1. Give the Ukrainian for:

visual media, audible media, human relations, to correct, correction, accurate, complete, to select, anthology, to convey, collaboration, creative skills, frequent, contributor, to acquire, to recruit, marketable idea, publishing house, publishing industry, responsible, responsibility, to align, substantive issue, to ensure, accuracy, fairness and taste, to design, to include, inclusion.

Exercise 2. Give the English for:

поповнювати, вибирати, печатні медіа, правильний, виправляти, точний, точність, повний, усні медіа, повідомляти, співпраця, творчі вміння, людські стосунки, набувати (досягати), той, хто робить внесок, видавництво, видавнича промисловість, наймати, антологія, ідея, що матиме успіх на ринку, вирівняти, відповідальний, відповідальність, суттєве питання, чесність та смак, проект, забезпечувати, відповідний автор.

Exercise 3. Answer the questions.

1. What is editing?
2. What does the editing process begin with?
3. What are editorial positions in publishing?
4. What is the highest position in publishing?
5. Who may acquire the title of *editor-at-large* or *contributing editor*?
6. What is the role of an *acquisition editor* or a *commissioning editor* in a publishing house?
7. What are the responsibilities of a *sponsoring editor*?
8. What do copy editors do in a publishing house?
9. What do they do at newspapers and wire services?
10. What position would you like to obtain?

Exercise 4. Tell your former class-mate about the work of an editor.

GRAMMAR EXERCISES

Exercise 5. Change from Direct into Indirect Speech.

1. The boy said: "I am going to become a doctor." 2. She said: "I am free tonight." 3. The old man said to the girl: "You sing perfectly. I think you will become a famous singer." 4. My uncle

said: "I buy several newspapers every day." 5. The teacher said to the pupils: "Next year we'll have four hours of English a week." 6. Mother said to me: "I feel bad today." 7. The child said to his mother: "I will draw a picture after dinner." 8. Nick said: "I have never been to London. I think I shall go there next year." 9. She said: "They haven't jet come."

Exercise 6. Change from Direct into Indirect Speech.

1. Jack told his father: "I hope to pass the examination." 2. Henry said to me: "The teacher is listening to us." 3. Bob said to Tom: "I made no mistakes in the last dictation." 4. I told the policeman: "I saw the thief in the garden." 5. He said: "I haven't read many English books." 6. Jack's father said to him: "You haven't cleaned your shoes." 7. Mary said: "I don't want to wear my old dress." 8. My mother said to me: "I feel very tired, and I have a headache." 9. My friend told me: "We have plenty of time to do our work."

Exercise 7. Change the following into Direct Speech.

1. Tom said he would go to see the doctor the next day. 2. He told me he was ill. 3. He told me he had fallen ill. 4. They told me that Tom had not come to school the day before. 5. She told me that she had caught cold. 6. He said that while crossing the English Channel they had stayed on deck all the time. 7. The woman said she had felt sick while crossing the Channel. 8. She said she was feeling bad that day. 9. The old man told the doctor that he had pain in his right side. 10. He said he had just been examined by a good doctor.

Exercise 8. Change the following into Direct Speech.

1. My sister said that she hadn't got a watch. 2. The teacher told his students that he was pleased with their work. 3. I told him that I hadn't seen his brother for a long time. 4. I told my mother that Henry was studying medicine at the University. 5. She told the grocer that she didn't want any sugar. 6. We told the teacher that we didn't understand his question. 7. I told the taxi-driver that he was driving too fast. 8. She said that her children were playing in the garden. 9. He said he wouldn't come to school until Monday. 10. The man said he had spent a month at a health resort.

Exercise 9. Make the summary of the following text.

PRINTING IN THE WEST

Movable metal type was first cast in Europe and printed with a printing press on paper by the middle of the 15th century. The invention was not related to earlier developments in the Far East, and the techniques differed considerably in detail: Eastern printers used water-soluble inks, and Western printers used oil-based inks from the beginning. In the East, printers made impressions simply by pressing the paper against the wood block with a flat piece of wood. The earliest Western printers in the Rhine River valley used mechanical press derived in design from winepresses, and made of wood.

The principles involved in printing had been used by European textile workers, in printing designs on cloth, for at least a century before printing on paper was invented. The art of papermaking, introduced into the West in the 12th century, spread throughout Europe in the 13th and 14th centuries. By the mid-15th century paper was available in abundance. Although various claims have been put forth for French, Italian, and Dutch inventors, the German printer Johann Gutenberg is usually given the credit. The first major book printed in movable type was the Gutenberg Bible in 1456. These innovations simplified book production and made it economically feasible and relatively easy. At the same time, public literacy increased so greatly, in part as a result of Renaissance scholarship and exploration, that every believer could read the sacred texts himself. Consequently, in the 16th century both the number of works and the number of copies of them increased enormously, further stimulating the public appetite for books.

UNIT 5

EDITORIAL AND PRODUCTION PROCESS

No matter what kind of book is being produced, the editorial process is substantially the same.

In the case of general trade books, a publishing house will plan to issue a list of titles ranging in number from 3 to 5 in the smallest firms to as many as 600 or more in the largest. A few books are bought from the thousands of unsolicited manuscripts that the major houses receive annually, but most come from either outlines or manuscripts submitted by literary agents. A large number of books also originate within the house, as editors generate ideas and find authors to write the books. Authors receive royalties at rates varying with the number of books sold; the more books sold, the greater the percentage of profit for both publisher and author. The ordinary trade book generally breaks even (that is, covers the cost of its production and distribution) when 7,500 copies have been sold.

After the manuscript is received, the editor is in charge. Editors usually work with several books at once, and in many publishing houses they are responsible for every stage of book production. Editing practices vary considerably. Editors may work with authors by suggesting changes in a manuscript, or they may do line-by-line editing, going over the changes with the authors later.

Before the finished manuscript can go into production, it must be copy edited. Copy editors prepare the book for the typesetter, correcting grammar and spelling and also querying the authors on possible errors of fact or meaning, peculiar constructions, or other internal difficulties. The best copy editors do careful research as they work, consulting reference sources to be sure the author's facts are accurate.

The next step in production is design, which may be done within the firm or by free-lance designers. The designer plans the book's format—page size, number of lines on a page, size and style of type, arrangement of pictures, and similar matters. Many talented designers have worked in the publishing business, and some houses are noted for superior design work.

The first step in the manufacturing stage is to set the book in type. In the 1970s typesetting was increasingly done with the aid of computers, and by the mid-1980s complete automation of printing

techniques and bookbinding was near. Mass-market paperback publishing was made possible by the development of a binding method known as perfect binding, in which adhesives replaced stitching in paperbacks and in much of the remainder of publishing. These technological advances, which tended to standardize manufacturing within a relatively narrow range, were essential because of the huge numbers of books being produced by the industry and because of the rapidly rising costs.

Exercise 1. Give the Ukrainian for:

substantial, to issue, an issue, to range in number, a solicitor, an outline, to submit, a literary agent, to generate, to receive royalties at rates, to break even, to be in charge, to be responsible for, to suggest, copy-edited, typesetter, to query, an error, typesetting, bookbinding, adhesive, to stitch, remainder.

Exercise 2. Give the English for:

точний, агент з розповсюдження, радити, відповідати за щось, типографський набір, окупитися (залишатися при своїх), представити на розгляд, складач друкарні, стежок (шов), клейкий, сумніватися (перевіряти), робити палітурку, нерозпродані залишки книг.

Exercise 3. Fill in the blanks with the words and word combinations from the texts.

1. No matter what kind of book is being _____, the editorial process is _____ the same. 2. A publishing house will plan to _____ a list of titles _____ ranging in number from 3 to 5 in the small firms to as many as 600 or more in the largest. 3. Most books come from either _____ or manuscripts submitted by _____ agent. 4. Authors receive _____ at rates varying with the number of books sold. 5. After the _____ is received, the editor is in _____. 6. Copy editors prepare the book for the _____, correcting grammar and spelling and also querying the authors on _____ errors. 7. The next step in production is _____, which may be done within the firm or by freelance designers. 8. The first step in the _____ stage is to set the book in type. 9. Some publishing houses are noted for superior _____ work. 10. Mass-market paperback publishing was made possible by the development of a _____ method known as perfect _____, in which adhesives replaced stitching in _____ and in much of the _____ of publishing.

Exercise 4. Decide which of the sentences are true and which are false.

1. The editorial process of producing any book is substantially the same. 2. A publishing house usually plans to issue a list of titles ranging in number from 30 to 50 in the small firms to as many as 60 in the largest. 3. A large number of books originate within the publishing house, as editors generate ideas and find authors to write the books. 4. Authors receive royalties at rates varying with the number of books bought. 5. After the manuscript is received, the typesetter is in charge. 6. In many publishing houses editors are responsible for every stage of book production. 7. Copy editors prepare the book for the typesetter, correcting grammar and spelling and also querying the authors on possible errors of fact or meaning, peculiar constructions, or other internal difficulties. 8. The writer plans the book's format— page size, number of lines on a page, size and style of type, arrangement of pictures, and similar matters. 9. Mass-market paperback publishing was made possible by the development of a binding method known as perfect binding. 10. These technological advances were essential because of the huge numbers of books being produced by the industry and because of the rapidly rising costs.

Exercise 5. Finish the sentences, using the texts:

1. No matter what kind of book is being produced... 2. A publishing house usually plans to issue a list of titles ranging in number from 3 to 5 in the smallest firms to... 3. A large number of books originate within the house... 4. Authors receive royalties at rates varying with the number of books sold... 5. After the manuscript is received... 6. Editors may work with authors by suggesting changes in a manuscript, or they may do... 7. The best copy editors do careful research as they work, consulting reference sources... 8. The designer plans the book's format... 9. The first step in the manufacturing stage is... 10. Mass-market paperback publishing was made possible by the development of a binding method in which...

Exercise 6. Answer the questions on the texts.

1. Who issues a list of books' titles to be published by a publishing house?
2. Where do most books come to the publishing house from?

3. What do authors' royalties depend on?
4. What are editors of a publishing house responsible for?
5. What must be done to the manuscript before going into production?
6. Do copy editors only correct grammar and spelling mistakes?
7. What does the designer plan?
8. What is the first step in the manufacturing stage?
9. What did a binding method known as perfect binding lead to?
10. Is the editorial process of production a book substantially the same?

GRAMMAR EXERCISES

Exercise 7. Change the following commands and requests into Indirect Speech. Use the verbs: "told", "asked", "reminded", "warned".

1. Mary said to her brother, "Take the parcel to the Post Office, please."
2. The teacher said to Tom, "Collect the test papers and put them on my table."
3. The old man said to the girl, "Don't run across the street."
4. The teacher said to the students, "Learn the poem by heart."
5. I said to my friend, "Meet me outside the cinema at six o'clock."
6. Mary's mother said to her, "Don't go out without your coat."
7. The doctor said to the sick man, "Don't go back to work for a fortnight."
8. Jack said to the policeman, "Tell me the time, please."
9. The teacher said to the students, "Open your books at page 60."

Exercise 8. Change the following general questions into Indirect Speech.

1. The teacher asked Tom: "Do you come to school by bus or by foot?"
2. A man stopped me in the street and asked: "Have you got a match?"
3. The teacher asked us: "Do you understand the question?"
4. Henry's father asked his son: "Do you want to be an engineer or a doctor?"
5. I asked Peter: "Are you going to play football on Friday?"
6. He asked his secretary: "Has the postman been yet?"
7. I asked Kate: "Did Mike meet you at the station?"
8. I asked Ann: "Have you had your breakfast?"
9. I asked my sister: "Will Nick call for you on the way to school?"
10. He said to me: "Do you often go to see your friends?"

Exercise 9. Change the following special questions into Indirect Speech.

1. Where did I put the book? (I forgot...)
2. Who has given you this nice kitten? (She wanted to know...)
3. Where did you buy the

English-Russian dictionary? (He asked me...) 4. How long will it take your brother to get to Kyiv? (He wondered...) 5. Where is he going? (He didn't tell anybody...) 6. Where has he gone? (Did you know...) 7. Where is he? (Did you know...) 8. When is he leaving school? (I wanted to know...) 9. Where does he live? (Nobody knew...) 10. When will he come back? (She asked them...)

Exercise 10. Change the following sentences into questions in Direct Speech.

1. I asked him if the doctor had given him some medicine. I asked him if he was feeling better then. 2. I asked the man how long he had been in London. 3. I asked him if he was going to a health resort. 4. We asked the girl if her father was still in Kyiv. 5. I asked the girl what sort of work her father did. 6. I asked if they had taken the sick man to hospital. 7. I asked my friend if he had a headache. 8. I wanted to know when he had fallen ill. 9. I wondered if he had taken his temperature. 10. Mother asked Ann if she liked her pies.

Exercise 11. Answer the following questions using Indirect Speech.

e.g. *"I like novels written by Dickens," said Nina to her friend Kate. "I have read many of them."*

What did Nina say to Kate?

Nina told Kate that she liked novels written by Dickens and that she had read many of them.

1. "My favourite books are 'Gulliver's Travels' and 'Robinson Crusoe'," answered Kate. "And now I am reading a novel by Walter Scott."

What did Kate answered Nina?

2. "Last year we learnt some poems by Byron and Shelley, they are so beautiful," said Nina.

What did Nina say?

3. "I know many poems by these great poets. I have read some books about Byron and Shelley, too," said Kate.

What did Kate tell Nina?

4. "This year we shall read a play by Shakespeare in English," said Nina.

What did Nina say?

UNIT 6

THE HISTORY OF BOOK TRADE

Book trade is the manufacture, publication and distribution of books. The origin of the book trade can be traced to the graven clay and stone tablets or the bound bamboo strips of the earliest Chinese scribes, but most authorities consider the papyrus scrolls of antiquity the true ancestors of the book. As early as 600 BC, scribes were known to have copied poems, speeches, and orations on these scrolls to sell them at high prices.

In Greece the first regular sales of literary work were carried on by students of Plato, who sold or rented transcripts of his lectures. By 400 BC Athens was the literary capital of Greece and the centre for the production and selling of scrolls. The first Athenian booksellers prepared their own scrolls, but later entrepreneurs employed staff of copyists and not only sold and rented manuscripts but also held readings in their shops for paying audience. About 250 BC Alexandria became one of the great book marts of the world. The first publishing and bookselling there occurred in connection with the great library of Alexandria founded by Ptolemy I. Alexandria publishers retained control of the great part of world book production for more than two centuries.

In Rome the first publishers were wealthy men with literary taste who could afford the valuable slaves who served as scribes.

Later in the Middle Ages bookselling was stimulated by the rise of universities, particularly those established in Paris (1150) and Bologna (1200). The universities supervised the preparation of textbooks and literary works, and also prescribed the rate at which the books were to be sold. The booksellers, known as *stationarii*, usually were university officials or graduates. The *stationarii* supplied not only the universities but nearly all the scholars of Europe.

Modern publishing and bookselling began soon after 1440 with the advent of printing by movable type. The first printers often served as editors of the works they produced and then sold them directly to readers; they employed agents at universities to sell their books. Anton Koberger, the first printer to establish a business in Nuremberg, had 16 shops, as well as book agents in almost every city in the Christian world. The German printer Johann Fust, a partner of Johann Gutenberg

and Peter Schuffer offered their books at prices far below those charged for manuscripts.

Other outstanding publisher-booksellers of this period included William Caxton, who set up a printing business in Westminster, London in 1476 and was the first to introduce books printed in the English language. Caxton published many of his own translations of Latin, French, and Dutch works. The German printer Johann Froben founded a publishing establishment in Basel, which became noted for artistic taste and accuracy of books it produced.

For a time during the 16th and 17th centuries, the principle bookselling centres were a number of cities in the Low Countries, but by the 18th century publishing companies had been established in the major cities of Europe and America; some of them lasted into the 20th century.

Exercise 1. Give the Ukrainian for:

manufacture, publication, distribution, to trace, graven, clay tablet, stone tablet, bamboo strips, authority, antiquity, ancestor, to sell at high prices, transcript, entrepreneurs, audience, a book mart, to occur, to retain control, wealthy, to afford, valuable, slave, to supervise, to prescribe, a scholar, advent of printing, movable type, to charge, to set up, to establish, establishment, accuracy, the Low Countries, to last.

Exercise 2. Give the English for:

виробництво, виготовлення; розповсюдження; глиняна табличка; табличка з каменю; античні часи; предок, попередник; підприємець; простежити; вирізати, вирізьблювати; авторитетний спеціаліст; бамбукові стрічки; копія; слухачі, аудиторія; відбуватися; зберігати контроль, контролювати; заможний; цінний; наглядати; вчений; прихід, винайдення друкування; рухомий; дозволити собі; започаткувати, налагодити; призначати ціну; встановити, створити; заклад; ВНЗ; точність, правильність; тривати; Нідерланди, Бельгія та Люксембург, пропонувати.

Exercise 3. a) Study the following.

1. I can (can't) afford the journey. I can't afford a holiday in winter. I have a lot of work to do. I can't afford this dress, it's too expensive. 2. I can (can't) afford to do it. I can afford to speak freely. I can't afford to be idle (сидіти без діла).

b) Team work. Say:

1. What can you afford? 2. What can't you afford? Why? 3. What can you afford not to do? Why? 4. What can't you afford not to do? Why?

Exercise 4. Find the sentences with the following words and word-combinations in the texts, read and translate them:

the origin of the book trade, ancestors, transcripts of lectures, the literary capital of Greece, staff of copyists, a book mart, to retain control, valuable slaves, the rise of universities, the advent of printing, to offer the books at some prices, to set up a printing business, a publishing establishment, to last into the 20th century.

Exercise 5. Fill in the blanks with the words and word combinations from the texts.

1. Book trade is the _____, _____ and _____ of books. 2. Most authorities consider the papyrus _____ of _____ the true _____ of the book. 3. In Greece the first regular _____ of literary work were _____ on by students of Plato. 4. Entrepreneurs employed staff of _____ and not only sold and rented _____ but also held readings in their shops for _____ audience. 5. Alexandria publishers _____ control of the great part of world book _____ for more than two centuries. 6. In the Middle Ages bookselling was _____ by the rise of universities, particularly in Paris and Bologna. 7. Modern publishing and bookselling began soon after 1440 with the _____ of printing by _____ type. 8. The first printers often served as _____ of the works they produced and then sold them _____ to readers. 9. William Caxton was the first to _____ books printed in the _____ language. 10. By the 18th century publishing companies had been _____ in the major cities of Europe and America; some of them _____ into the 20th century.

Exercise 6. Decide which of the sentences are true and which are false.

1. The origin of book trade can't be traced. 2. Most authorities consider the papyrus scrolls of antiquity the true ancestors of the book. 3. The students sold or rented transcripts of Plato's lectures. 4. Rome was the literary capital of Greece and the centre for the production and selling of scrolls. 5. About 250 BC Alexandria became one of the great

book marts of the world. 6. In Rome the first publishers were wealthy men with literary taste who could afford the valuable slaves who served as scribes. 7. In the Middle Ages bookselling was stimulated by the rise of libraries. 8. Modern publishing and bookselling began soon after 1660 with the advent of printing by movable type. 9. The first printers often served as editors of the works they produced and then sold them directly to readers. 10. By the 18th century publishing companies had been established in the major cities of Asia and America.

Exercise 7. Finish the sentences, using the texts:

1. Book trade is the manufacture... 2. The origins of the book trade can be traced to the graven clay... 3. Most authorities consider the papyrus scrolls... 4. In Greece the first regular sales of literary work... 5. About 250 BC Alexandria became one of the great... 6. In Rome the first publishers were wealthy men... 7. In the Middle Ages bookselling was stimulated... 8. Modern publishing and bookselling began soon after 1440 with the advent... 9. Anton Koberger, the first printer to establish a business in Nuremberg... 10. William Caxton, who set up a printing business in Westminster, London in 1476 was the first... 11. By the 18th century publishing companies had been established in the major cities...

Exercise 8. Answer the questions on the texts.

1. What is book trade?
2. What do most authorities consider the true ancestors of the book?
3. Who were the first regular sales of literary work carried on in Greece?
4. When did Alexandria become one of the great book marts of the world?
5. Who were the first publishers in Rome?
6. What was bookselling stimulated by in the Middle Ages?
7. When did modern publishing and bookselling begin?
8. Who were the first publishers and booksellers of the Christian world?
9. Who was the first to introduce books printed in the English language?
10. When were publishing companies established in Europe and America?

GRAMMAR EXERCISES

Exercise 9. Запам'ятайте три типи умовних речень

I

If the weather is fine, we shall play outside.	Якщо погода буде гарна, ми будемо грати на відкритому повітрі.
If you ring me up , I shall tell you something.	Якщо ти мені подзвониш , я тобі дещо розповім .

II

If the weather were fine, we should play outside	Якби погода була гарна (сьогодні, завтра), ми б гралися на відкритому повітрі.
If you rang me up , I should tell you something.	Якби ти мені подзвонив (сьогодні, завтра), я б тобі дещо розповів .

III

If the weather had been fine, we should have played outside	Якби погода була гарна (вчора), ми б гралися на відкритому повітрі.
If you had rung me up , I should have told you something.	Якби ти мені подзвонив (учора), я б тобі дещо розповів .

Exercise 10. Choose the correct form of the verb: *right/wrong*.

1. If I *don't feel/won't feel* well tomorrow, I *stay/will stay* at home.
2. If the weather *is/will be* fine tomorrow, we can go to the beach.
3. It will be hard to find a hotel if we *arrive/will arrive* late.
4. The alarm will ring if there *is/will be* a fire.
5. I *am/will be* surprised if they *get/ will get* married.
6. *Do/will* you go to the party if they *invite/will invite* you?
7. If I *am/will be* late tonight, don't wait for me.
8. What shall we do, if it *snows/will be snowing*?
9. I'll be able to understand you, if you *speak/will speak* slowly.

Exercise 11. Make up conditional sentences of three types.

1. If my friend (to come) to see me, I (to be) very glad.
2. If mother (to buy) a cake, we (to have) a very nice tea party.
3. If we (to

receive) an SMS from him, we (not to worry). 4. If you (not to work) systematically, you (to fall) at the examination. 5. If you (to be) busy, I (to leave) you along. 6. If I (to live) in Kyiv, I (to visit) the Opera House. 7. If I (to get) a ticket, I (to go) to the Philharmonic. 8. If I (to live) near a wood, I (to gather) a lot of mushrooms. 9. If my father (to return) early, we (to watch) TV together. 10. If she to know English, she (to try) to enter the university.

Exercise 12. Make up conditional sentences of the II and III types.

1. They will all be surprised if I make such a mistake. 2. If he doesn't come in time, shall we have to wait for him? 3. If I am not too busy, I shall go to the concert. 4. If no one comes to help, we shall be obliged to do the work ourselves. 5. If you put on your glasses, you will see better. 6. What shall we do if they are late? 7. Will you be very angry if we don't come? 8. Will he be very displeased if I don't ring him up? 9. If you are free, I shall come to see you. 10. If I see her, I shall be glad. 11. If Ann has some money, she will buy a new dress. 12. If I am on duty, I shall water flowers. 13. If she runs round the park every morning, she will keep fit.

Exercise 13. Use the necessary form of the verbs in brackets.

1. I am sorry that you don't read English novels; if you (to read) them, I (to lend) you some very interesting ones. 2. You say that you didn't read yesterday's papers; if you (to read) them, you (to see) the announcement of Professor Orlov's coming to our town. 3. He is not ill: if he (to be) ill, he (not to play) tennis so much. 4. He was not ill last week: if he (to be) ill, he (not to take) part in the football match. 5. How slippery it is! If it (not to rain), it (not to be) so slippery. 6. I am glad I was able to attend the lecture yesterday. You (to be) displeased if I (not to come). 7. Let's take a taxi to the railway station: we have very much luggage. If we (not to have) so much luggage, we (to walk). 8. Stop working and let's go inside: it is too dark. If the evening (not to be) so dark, we (to continue) the work. 9. I don't believe you; you only say that you want to know languages. If you (to be) really interested in languages, you (to study) them.

UNIT 7

FURTHER DEVELOPMENT OF BOOK TRADE

Beginning of Modern Publishing

Modern publishing began in the 18th century, with the establishment of general publishing houses in England. During the first half of the 19th century the book trade was revolutionized by the invention of the cylinder press in France. Printing technology had changed very little since Gutenberg's days, but the cylinder press made it possible to print large numbers of books and magazines quickly and to reach a mass market. Paperbacks appeared in the 1840s, first as supplements to newspapers, but later as small-sized books. They were very popular among the readers. Booksellers began to concentrate then on hardback editions, and by the end of the 19th century hundred of publishers were issuing and distributing books in most parts of the world. The chief trends of the 19th century were the development of specialization in publishing and the separation of publishing from bookselling.

The 20th Century Developments

The publishing industry grew in size and scope during the 20th century. Early book clubs developed into major commercial distributors, selling books by mail on a subscription basis and on a national scale. These major book clubs were the prototypes of many smaller organizations, some formed by publishing houses as outlet for their own books.

Paperbacks were reborn after World War II; mass promotion and various technical achievements made possible broad distribution and low prices. By the early 1980s almost 70% of bookshop stock was in paperbacks. Distribution remained the chief bottleneck in the industry, as it had been from the beginning.

In the 1990s book publishing became a thriving international industry. Many countries are publishing and reading more than ever, especially the former Soviet Union, Germany, Great Britain, France, and Japan. Modern publishing technology helped many Third World countries to establish their own publishing industries.

Exercise 1. Give the Ukrainian for:

invention; a paperback; to print; publishing; publishing house; a cylinder press; a supplement; a hardback; edition; to revolutionize, on a subscription basis; reborn; to establish; establishment; by mail;

promotion; the chief trend; an issue; a bottleneck; to thrive (throve, thriven); distribution; a scope; outlet; to establish.

Exercise 2. Give the English for:

видавництво; циліндричний, барабанний прес; додаток; винахід, винайдення; книга в м'якій обкладинці; книга в твердій обкладинці; видання; випуск, номер; головний напрямок; розмір, простір; по підписці; відроджений; вузьке місце; процвітати; (посилати) поштою; більше ніж будь-коли; друкувати; ринок збуту; просування; заснувати; заснування; розподіл, розповсюдження; змінити докорінним чином; встановити, створити.

Exercise 3. Put the words in right order to make sentences.

1. The, revolutionized, trade, France, was, book, the cylinder, the, press, by, invention, of, in.
2. Century, the, of, were, chief, publishing, the, trends, in, specialization, the, development, of.
3. Industry, became, international, a, book, thriving, publishing.

Exercise 4. Find the sentences with the following words and word-combinations in the texts, read and translate them:

the establishment of general publishing houses; the invention of the cylinder press; paperbacks; hardback editions; the development of specialization in publishing; scope; outlet; technical achievements; bottleneck; a thriving international industry; to establish.

Exercise 5. Fill in the blanks with the words and word combinations from the texts.

1. Modern publishing began in the 18th century, with the ____ of general publishing ____ in England.
2. The book trade was ____ by the ____ of the ____ press in France.
3. The cylinder press made it ____ to print large numbers of books and magazines ____ and to reach a ____ market.
4. Booksellers began to concentrate then on ____ editions.
5. By the end of the 19th century hundred of ____ were issuing and ____ books in most parts of the world.
6. The chief trends of the 19th century were the ____ of ____ in publishing and the ____ of publishing from bookselling.
7. The publishing industry grew in ____ and ____ during the 20th century.
8. Early book clubs developed into ____ commercial distributors, selling

books by _____ on a _____ basis and on a national scale. 9. Mass _____ and various technical achievements made possible broad _____ and low prices. 10. In the 1990s book publishing became a _____ international industry.

Exercise 6. Finish the sentences, using the texts:

1. Modern publishing began... 2. Printing technology had changed... 3. Paperbacks appeared... 4. By the end of the 19th century... 5. The publishing industry grew in size and scope... 6. Early book clubs developed into major commercial distributors... 7. Paperbacks were reborn... 8. By the early 1980s almost 70% of bookshop stock... 9. Distribution remained... 10. In the 1990s book publishing became... 11. Modern publishing technology helped...

Exercise 7. Answer the questions on the texts.

1. What did modern publishing begin with?
2. What was the book trade revolutionized by?
3. The cylinder press made it possible to print large numbers of books and magazines quickly, didn't it?
4. When did paperbacks appear?
5. What were the chief trends of the 19th century?
6. How did the publishing industry develop during the 20th century?
7. When were paperbacks reborn? Why?
8. What was the chief bottleneck in the publishing industry?
9. When did book publishing become a thriving international industry?
10. What helped the Third World countries to establish their own publishing industries?

GRAMMAR EXERCISES

Exercise 8. Make up conditional sentences of the II type.

I wish I were If I were	in the south at home in the country in the wood in the camp a scientist a composer a poet a writer a spaceman	I should	gather many mushrooms go to bed invent a time machine write beautiful music bathe every day write poetry have a very good time fly to other planets go to the wood write interesting novels
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Exercise 9. Make up conditional sentences of the III type.

I wish I had	translated the article yesterday	I should have	found out all about this discovery.
If I had	met you yesterday		caught a lot of fish.
	read this new book		got a good mark.
	seen you brother		told you about it.
	gone to the library		asked him to come.
	asked you to help me		told you something.
	learned my lesson		got that book.
	joined you in fishing		done the work well.

Exercise 10. Paraphrase the sentences using *I wish*.

e.g. It's a pity *you are* ill.

I wish you were not ill.

1. Unfortunately they won't return before Christmas. 2. The student was sorry he had not studied the material better and had shown such poor knowledge at the examination. 3. It's a pity that you didn't send for us last night. 4. It's a pity you are not with us these days. 5. My friend regrets not having entered the university. 6. He was sorry not to have had enough time to finish his test paper. 7. It's a pity we shan't be able to reach home before teatime. 8. I am sorry I made you upset by telling you this news. 9. What a pity you didn't know enough physics. 10. It's a pity I didn't bring my camera last summer.

Exercise 11. Translate the sentences using *I wish*.

1. Шкода, що іде дощ. Шкода, що не іде дощ. 2. Шкода, що ви прийшли так пізно. Шкода, що ви не прийшли раніше. 3. Шкода, що ми пішли до його приходу. Шкода, що ми не дочекалися його приходу. 4. На жаль, вони нічого не знають. На жаль, вони вже знають про це. 5. Я тепер шкодую, що не послухав його поради. Я тепер шкодую, що прислухався до його поради.

Exercise 12. Text for supplementary reading. Read the text and get information about one of the most well-known printers in the world.

Johann Gutenberg

Johann Gutenberg, German printer and pioneer of the use of movable type.

Detailed records of Gutenberg's life and work are scant; his name doesn't appear on any of the works attributed to him. He was born

around the year 1400, perhaps as early as 1394, probably in Mainz, and trained as goldsmith. His family later settled in Strasbourg. In 1438 Gutenberg entered into a partnership with Andreas Dritzehn to conduct experiments in printing.

Returning in Mainz in about 1450, Gutenberg formed another partnership, with the German merchant and moneylender Johann Fust, and set up a press on which he probably started printing the large Latin Bible as well as some smaller books and leaflets. The Bible, known variously as the Gutenberg Bible, Mazarin Bible, or 42-Line Bible, was apparently finished before the end of 1456. The German printer Peter Schuffer, Fust's son-in-law and Gutenberg's apprentice, may have helped to print the work.

Fust's demands for repayment of the money he had invested in the enterprise led to a lawsuit in 1455, and Gutenberg subsequently surrendered his interest in the firm. Following his break with Fust, Gutenberg continued printing, either in Mainz or in the nearby town of Eltvile. In 1462 he was exiled from Mainz during the sack of the city, but later returned. In 1465 the German statesman Adolph II, archbishop of Mainz and elector of Nassau, became Gutenberg's patron, presumably in recognition of his achievement. Gutenberg died on February 3, 1468, in his native city, where a museum re-creating his press and workshop is now maintained.

Gutenberg Bible, known also as the Mazarin Bible and the 42-Line Bible is a Latin edition of the Bible, printed in Mainz, Germany, sometime between 1450 and 1456. Although some German bibliographers claim that it was printed by Gutenberg, the edition may have been finished and perfected by Johann Fust, a wealthy financier, who gained Gutenberg's share of business in a lawsuit, and Peter Schuffer, Gutenberg's assistant. The book is the first volume printed with movable metal type. The first copy that attracted attention was discovered in 1760 among the books of the French statesman Cardinal Mazarin. Of the 47 extant copies the best known are now in the Library of Congress, Washington. Two other perfect copies are kept in the British Library in London and in the National Library in Paris.

UNIT 8

BOOK TRADE TODAY

Publishing can be compared to an iceberg in which the tip, representing not more than 20 or 25 per cent of the whole, is the general fiction and non-fiction (usually called trade books) that are advertised and reviewed in the mass media, displayed and sold in bookstores, and recorded on the best-seller list. The other 80 or 75 per cent includes educational, business, scientific, technical, and reference book publishing.

Trade books carry on the literary tradition, and often create the public image of a publishing house. They may support a company's other publishing ventures, but usually the textbook, reference book, religious, or medical department is the profit-making division of the firm. Many publishers, however, are devoted almost entirely to one of these specialties. Thus, textbook publishing alone constitutes a large part of the industry. Some houses specialize in scientific and technical books, others in religious books, reference books, and so on. Similarly, paperback lines may be issued by a division of general publisher, or they may be produced by houses specializing in paperbacks.

Trade books are usually less expensive to produce per unit than textbooks; for example, a vast investment may be made for a line of textbooks, as compared with lesser sums for a novel or biography. In the field of nontrade publishing, textbooks are the largest element. Additionally, some professional, scientific, and technical works are sold as textbooks. No part of the industry has changed so much since 1945 as educational, scientific, and technical publishing – a result of the so-called knowledge explosion that followed the end of World War II and of the major social changes that began in the 1960s.

The 21st century has brought a number of new technological changes to the publishing industry. These changes include e-books, print on demand and accessible publishing. E-books have been quickly growing in availability since 2005. Google, Amazon.com and Sony have been leaders in working with publishers and libraries to digitize books. The Apple iPhone is considered by many to be a competitor in the e-reader space.

The ability to print on demand means that publishers no longer have to store books at warehouses if the book is in low or unknown demand.

Accessible publishing uses the digitization of books to mark up books into XML and then produces multiple formats from this to sell to consumers, often targeting those with difficulty reading. Formats include larger print sizes, specialized print formats for dyslexia, eye tracking problems, as well as Braille, audio books and e-books.

Green publishing means adapting the publishing process to minimize environmental impact. One example of this is the concept of on demand printing, using digital or print-on-demand technology.

A further development is the growth of on-line publishing where no physical books are produced. The e-book is created by the author and uploaded to a website from where it can be downloaded and read by anyone.

Exercise 1. Give the Ukrainian for:

to represent, to advertise, to review, to display, to record, best-seller list, to create the public image, venture, profit-making, knowledge explosion, social changes, technological changes, print on demand, accessible publishing, availability, a competitor, to store at warehouses, digitization, to upload, to download, to sell to consumers, to minimize the impact.

Exercise 2. Give the English for:

завантажити, перевантажити, доступний, вигідний, рецензувати, рекламувати, підприємство, зберігати на складі, конкурент, за вимогою, перехід на цифрові технології, створити громадський імідж, технологічні зміни, список бестселерів, випуск підручників, книги у м'якій обкладинці, цілитись, низький або невизначений попит, суперник, вибухове зростання знання.

Exercise 3. Fill in the blanks with the words and word combinations from the texts.

1. Publishing can be compared to an iceberg in which the tip, representing not more than 20 or 25 per cent of the whole, is ____ and non-fiction book publishing. 2. The other 80 or 75 per cent includes ____, ____, ____, and ____ book publishing. 3. Trade books carry on the ____ tradition, and often create the public ____ of a publishing house. 4. Paperback lines may be issued by a division of general publisher, or they may be produced by houses specializing in ____.

5. In the field of nontrade publishing, _____ are the largest element. 6. The 21st century has brought a _____ of new _____ changes. 7. E-books have been quickly _____ in availability since 2005. 8. The Apple iPhone is considered by many to be a _____ in the e-reader space. 9. Green publishing means adapting the _____ _____ to minimize environmental impact. 10. A further development is the growth of _____ publishing where no _____ books are produced.

Exercise 4. Decide which of the sentences are true and which are false.

1. Publishing can be compared to an iceberg in which the tip, representing not more than 2 or 5 per cent of the whole, is the general fiction and non-fiction. 2. Trade books carry on the literary tradition, and often create the public image of a publishing house. 3. Paperback lines may only be produced by houses specializing in paperbacks. 4. Trade books are usually less expensive to produce per unit than textbooks. 5. In the field of non-trade publishing, textbooks are the smallest element. 6. No part of the industry has changed so much since 1945 as educational, scientific, and technical publishing. 7. The 18th century has brought a number of new technological changes to the publishing industry. 8. Google, Amazon.com and Sony have been leaders in working with publishers and libraries to digitize books. 9. The Apple iPhone is considered by a few to be a competitor in the e-reader space. 10. Accessible publishing uses the digitization of books to mark up books into XML and then produces multiple formats from this to sell to consumers, often targeting those with difficulty reading.

Exercise 5. Finish the sentences, using the texts:

1. Publishing can be compared to an iceberg in which 80 or 75 per cent includes educational, business... 2. Trade books carry on the literary tradition of a publishing house. They may support... 3. Some houses specialize in scientific and technical books, others... 4. Trade books are usually less expensive... 5. No part of the industry has changed so much since 1945 as educational, scientific, and technical publishing – a result... 6. The 21st century has brought a number of new technological changes to the publishing industry. These changes include... 7. The ability to print on demand means... 8. Accessible publishing uses the digitization of books to mark up books into XML and then produces... 9. Green publishing

means... 10. A further development is the growth of on-line publishing...
11. The e-book is created by the author and uploaded to a website...

Exercise 6. Answer the questions on the texts.

1. What can publishing be compared to?
2. What books constitute the major part of publishing?
3. What is usually the profit-making division of the firm?
4. What do some publishing houses specialize in?
5. Are trade books or textbooks less expensive to produce?
6. What part of the publishing industry has changed very much since 1945? What were the reasons of the changes?
7. What changes to the publishing industry were brought in the 21st century?
8. What device is considered a competitor to an e-reader?
9. What does the ability to print on demand mean?
10. What does accessible publishing use the digitization of books for?
11. What does green publishing mean?
12. What is an e-book?

Exercise 7. Tell your group mates about the innovations in book publishing industry of late and the new opportunities to get information in the 21st century.

GRAMMAR EXERCISES

Exercise 8. State the forms and functions of the Infinitive and translate the following sentences into Ukrainian.

1. Present day standards of experimental techniques make it possible to obtain antiparticles in laboratory conditions.
2. Scientists have set a centre for launching meteorological rockets in the Antarctic to cover an extensive programme of research into the upper layers of the Antarctic atmosphere.
3. People of all ages use the reading-room to prepare for exams, work on a thesis for a degree, keep up with the latest publications in their field or look at rare editions.
4. This experiment is too serious to be explained in a few words.
5. To irrigate deserts we build canals.
6. To use welding for joining metal parts means to obtain products which possess higher strength, better quality and lower cost.

7. M. Lomonosov was the first to find that heat, light and electricity are different forms of motion.

Exercise 9. Translate the following sentences into English and state the forms of the Infinitive.

1. Я завжди радий поговорити з вами.
2. Дуже радий, що розмовляю зараз з вами.
3. Я радий, що поговорив з вами.
4. Я радий, що весь цей час розмовляю з вами.
5. Я завжди радий, коли зі мною розмовляють.
6. Я радий, що зі мною розмовляють.

Exercise 10. Transform the sentences using the Infinitive Complex.

1. I have only a few minutes *in which I can explain these words to you.*
2. There was nothing *that he could do* except go home.
3. Don't forget that she has a babe *which she must take care of.*
4. Is there anybody *who will help you with your spelling?*
5. King Lear decided to have a hundred knights *who would serve him* after he had divided up his kingdom.
6. Here are some more facts *which will prove* that your theory is correct.
7. Here are some tablets *which will relieve your headache?*

Exercise 11. Remember the word-combinations with the Infinitive and translate the sentences:

- **to cut a long story short** – коротше кажучи;
- **to tell the truth** – правду кажучи;
- **to say nothing of** – не говорячи вже про;
- **to put it mildly** – м'яко кажучи;
- **to say the least of it** – принаймні, щонайменше;
- **to begin with** – почнемо з того, що;
- **The book leaves much to be desired.** – Книга залишає бажати кращого.
- **He is difficult to deal with.** – З ним важко мати справу.
- **She is pleasant to look at.** – На неї приємно дивитися.

1. М'яко кажучи, він був не ввічливий.
2. Ваша праця залишає бажати кращого.
3. Вашій сестрі важко догодити.
4. Почнемо з того, що я зайнятий.
5. Всі аспіранти були дуже раді, не говорячи вже про їх керівника.
6. Це дуже дивно, принаймні.
7. Правду кажучи, ви мене здивували.
8. На цих дітей приємно дивитися.
9. Коротше кажучи, вони одружилися.

Exercise 12. Change the following complex sentences into simple ones using the Objective Infinitive Complex.

1. We watched the dockers as they unloaded the ship.
2. They expect that their football team will win the game.
3. I suppose that he is a good engineer.
4. He believes that you are an honest man.
5. My wish is that you should tell me about it.
6. I desire that he should stop smoking.
7. Nobody noticed her as she went away.

Exercise 13. Transform the following complex sentences into simple ones using the Subjective Infinitive Complex.

1. It is believed that she knows several foreign languages.
2. It is reported that the cosmonauts feel well.
3. It is said that the painter is working at a new picture.
4. It is said that he is writing a historical novel.
5. It is reported that the spaceship has reached the moon.
6. It is said that she has been teaching mathematics for thirty years.
7. It is expected that he will arrive on Monday.
8. It seems that he is composing a new symphony.
9. It proved that you were right.
10. He must know French.

Exercise 14. Transform the following complex sentences into simple ones using the Prepositional Infinitive Complex.

1. It is necessary that we should start early in the morning.
2. It is necessary that she should come here in time.

3. It is important that he should work systematically.
4. It is necessary that you should air the room twice a day.
5. It is necessary that you should go in for sports.

Exercise 15. Translate into English using infinitive complexes.

1. Вони бачили, як приземлився літак.
2. Всі чули, як ти це сказав.
3. Я хочу, щоб ви зробили це сьогодні.
4. Мені не подобається, коли він говорить так повільно.
5. Я не думав, що ти запізнишся.
6. Вчені вважають, що це місто було засноване у 18 столітті.
7. Що примусило вас іти туди в таку погану погоду?
8. Я не змушує вас робити це.
9. Вважають, що ця фортеця була збудована в 10 столітті.
10. Кажуть, він дуже освічена людина.
11. Вона, здається, знає французьку.
12. Він виявився здібним математиком.
13. Він, напевно, прийде сьогодні ввечері.
14. Навряд, щоб вона дістала цю книгу.

UNIT 9

YOUR CAREER IN EDITING

So You Want to Be an Editor

In a sense, everyone edits. A writer rereads his manuscript. A speaker pauses in mid-sentence to find a better word. A student clarifies his lecture notes. They are all editing.

Professional editors carry out those sorts of task for a living. Editors work in a variety of industries and take on different tasks. But no matter what project an editor is working on, the goal is always the same: to improve the quality of communication.

Whether an editor is working on an article, book manuscript, report, speech, news release or some other sort of communication, the editor is responsible (along with the writer) for ensuring that the document is **accurate enough to satisfy the most informed audience member, clear enough for even a novice to follow and interesting enough to catch and hold the attention of all readers.**

Thanks to the huge number of websites, online publications, blogs and social networking sites, everyone can now be a published writer. The result is that what we have to say may appear to be more important than how we say it. Editors are more important than ever.

"Editor: one who prepares the work of others for publication."
(*The Concise Oxford Dictionary*, 1982)

An Editor's Interests, Personal Qualities and Abilities

Most people become professional editors because they're intrigued by language. They enjoy finding just the right word to convey a point, making sense of a complicated piece of information and manipulating text until it flows flawlessly. They have a passion for detail and accuracy. They find themselves drawn to editing because they can't ignore the mistakes they see in publications. They notice illogical arguments, inaccurate statistics and poorly constructed sentences.

An editor's decision to remain in the profession goes beyond a love of language. Successful editors turn that interest and skill into a way to earn a living and have an impact on the world around them.

An editor must have

- an instinct for recognizing patterns, organizing ideas and creating categories;

- a willingness to question assumptions, theories and facts; and
- an interest in learning new things.

An editor must not only be proficient in grammar, spelling and composition, but also have the ability to

- visualize the end product while focusing on and remembering details,
- think logically,
- reorganize a document to achieve clarity,
- recognize what's missing in a passage,
- use a wide range of reference materials,
- work within deadlines,
- keep an eye on the budget and
- work well with the many other people who are a part of the publication process.

Editors come from a variety of different backgrounds, but they are all skilled at developing effective communications tools by identifying the most appropriate structure, format and content for each audience and purpose. Ultimately, editors are people who think, and they do so on behalf of both the writer and the reader.

Where and How Editors Work

Editors can be found everywhere. The fields they work in include (but are not limited to) publishing, sales and marketing, manufacturing, government and education. Editors can be specialists who, for example, edit only scientific or medical documents, or they can be generalists who deal with a wide range of content. Editors often work with a wide range of people, including writers, publishers, web developers, designers, artists, photographers, project managers, printers and other editors.

Technology has changed the nature of editing. Editing used to be done with a red pen. Today it's done with a keyboard and mouse. Online editing is commonplace, and editors receive and share documents with other team members electronically. Many editors now need to be skilled at using multimedia software and interactive technologies that combine the written word with graphics, audio, video and animation.

Editors are also team players, often working with others to reach a common goal. The best editors have a broad understanding of the communications and publishing industries and work effectively with web developers, graphic artists, printers, project managers and writers.

An Editor's Career Path

People pursue careers in editing from many different starting points. Some study professional writing, communications or journalism in university, and move right into full-time editing careers. Others work in completely unrelated fields, and then combine their experience with an education in editing to move into new positions.

Choosing between freelance (self-employed) and in-house (part- or full-time) editing work comes down to two key questions: "How important is a regular paycheque?" and "How important is control over your schedule?"

A freelance editor's flexible schedule can be ideal for night owls and parents of young children. Freelance editors can also choose their colleagues and clients.

Whereas an in-house editor's income is fixed except for annual raises, freelancers can choose to seek out higher-paying clients and/or work longer hours.

Editors who work in-house generally know what their schedule and pay will be every month. Many (but not all) work regular business hours, although the workload varies with the type of job they have.

Exercise 1. Give the Ukrainian for:

to reread, to reorganize, general, flexible, to be responsible, paycheque, owl, schedule, whereas, goal, on behalf of, software, passion, background, to keep an eye on, for a living, to carry out, to improve, to ensure, to be intrigued, commonplace, decision.

Exercise 2. Give the English for:

точний, зрозумілий, зацікавити (заінтригувати), велике бажання (душевний підйом), витоки, звичайний, виконувати щось для заробітку, покращити, відповідати за щось, рішення, наглядати, в інтересах когось, загальний, програмне забезпечення, спільна мета, заробітна платня, графік роботи, сова, змінний (не постійний), тоді як.

Exercise 3. Fill in the blanks with the words and word combinations from the texts.

1. Editors work in a variety of industries and ___ different tasks.
2. No matter what project an editor is working on, the goal is always the same: to ___ the ___ of communication.
3. The editor is responsible (along

with the writer) for ensuring that the document is accurate, _____, _____.
4. Most people become professional editors because they're _____ by language. 5. They find themselves drawn to editing because they can't _____ the mistakes they see in publications. 6. An editor must not only be proficient in grammar, _____, _____. 7. Editors are people who think on _____ of both the writer and the reader. 8. Many editors now need to be skilled at using multimedia _____ and interactive _____. 9. Editors are also _____ players. 10. A freelance editor's flexible _____ can be ideal for night owls. 11. An in-house editor's _____ is fixed.

Exercise 4. Decide which of the sentences are true and which are false.

1. In a sense everyone edits. 2. No matter what project an editor is working on, the goal is always the same: to write an article. 3. Thanks to the huge number of websites, online publications, blogs and social network sites, everyone can now be a published writer. 4. Writers have a passion for detail and accuracy. 5. An editor's decision to remain in the profession goes beyond a love of information. 6. Editors come from a variety of different backgrounds, but they are all skilled at writing compositions. 7. Editors often work with a wide range of people, including writers, publishers, web developers, designers, artists, photographers, project managers, printers and other editors. 8. The best writers have a broad understanding of the communications and publishing industries and work effectively with web developers, graphic artists, printers, project managers and writers. 9. In-house editors can choose their colleagues and clients. 10. Freelance editors know what their schedule and pay will be every month.

Exercise 5. Finish the sentences, using the texts:

1. Editors work in a variety of industries and take on ... 2. The editor is responsible (along with a writer) for ensuring that the document is ... 3. Thanks to the huge number of websites, online publications, blogs and social networking sites, everyone ... 4. Most people become professional editors because ... 5. Successful editors turn their interest and skill into a way ... 6. An editor must be proficient in grammar ... 7. Editors come from a variety of backgrounds, but they are all skilled at ... 8. Editors often work with a

wide range of people ... 9. The best editors have a broad understanding of the communications ... 10. Whereas an in-house editor's income is fixed, freelancers can choose ...

Exercise 6. Answer the questions on the texts.

1. Who edits nowadays?
2. What is the goal of an editor?
3. What is an editor responsible for?
4. What abilities must an editor possess?
5. Where can editors work?
6. What has changed in the work of editors since the beginning?
7. What do the best editors work with?
8. What can an editor's career begin with?
9. Whom is a freelance editor's career ideal for?
10. What is the difference between a freelance and an in-house editor's work?

GRAMMAR EXERCISES

Exercise 7. Transform the following sentences using participle phrases instead of subordinate clauses.

1. Many students who learn English are members of our English club.
2. The man who is making the report is the postgraduate of this chair.
3. As I entered the laboratory, I saw my friends making an experiment.
4. When I read this text, I came across many new terms.
5. As we had booked tickets beforehand, we went to the theatre half an hour before the performance began.
6. The decisions which were adopted at the conference are supported by many scientists.

Exercise 8. Transform the following complex sentences into simple ones using the Objective Participle Complex.

1. I saw him as he was picking flowers in the park.
2. We watched them as they were playing hockey.
3. The teacher observed the pupils as they were writing compositions.
4. I saw the girl as she was crossing the street.
5. She watched him as he was repairing his car.
6. We saw wild geese as they were flying to the South.

Exercise 9. Paraphrase the following using the Objective Participle Complex.

Model: *The hairdresser did her hair.* - *She had her hair done.*

1. The tailor made a suit for him.
2. The photographer took a photograph of him.
3. The typist typed my article for me.
4. The waitress brought them dinner.
5. His wife washed and ironed his shirt.
6. Their daughter cooked supper for them.
7. The porter brought his luggage into the car.

Exercise 10. Translate into English using the Objective Participle Complex.

1. Я бачила, як вони пили чай у затишному кафе. 2. Вони чули, як вона розмовляла німецькою мовою з незнайомцем. 3. Ми бачили, як він сідав у трамвай. 4. Я спостерігав, як човен наближався до берега. 5. Ми помітили, як вона сміялася під час вистави. 6. Ми бачили, як приземлявся літак. 7. Нам надрукували статті для наукової конференції. 8. Їй зробили зачіску. 9. Мені відремонтували велосипед. 10. Ми спостерігали, як хлопці грали у м'яч.

11. Transform the following complex sentences into simple ones using the Absolute Participle Complex. Model: *As the weather was fine, we went for a walk.* — *The weather being fine, we went for a walk*

1. As the play was very popular, it was difficult to get tickets.
2. As my friend had bought the tickets beforehand, we did not need to worry.
3. After the sun had risen, we continued our way.
4. As the bridge was destroyed, we couldn't cross the river.
5. As houses are built very quickly nowadays, we'll soon buy a new flat.
6. As the key had been lost, she couldn't get into the room.
7. As all the tickets had been sold out, we couldn't see the performance.

UNIT 10

GETTING A JOB IN BOOK PUBLISHING

(How to land your first job in book publishing)

You want a job in book publishing. Of course, there is much published guidance on how to write a resume or how to prep for an entry-level job interview. But the book publishing industry has its own set of parameters for a wannabe employee. Here is some specific advice on how to prepare for a book publishing job interview.

Familiarize yourself with the book publisher or imprint's individual list.

With what book publisher or imprint are you interviewing? Go online and take a look at the types of books they publish. It's ideal if you truly know your interviewee's list. But at the very least find something appealing about the books you'd theoretically be working with and be prepared to discuss why.

Book publishing, like many media industries, thrives on passion for its product – the passion of the people who publish the books, as well as the passion of the people who create them. Book publishing people generally appreciate passion for books and reading in their employees.

Also, note that each imprint within each publishing house tends to have a distinct personality. If you are a booklover, pay attention to the colophon on the spine of your favorite books. Where are they from? Maybe you should interview there!

Know what's on the most recent *The New York Times* Bestseller List

...especially books from the publisher you're interviewing for. There are multiple lists – fiction, non-fiction, paperback, e-books, children's, etc. – and they appear each week at the back of the *The New York Times* Book Review, available online. "New York Times Bestseller" is still industry shorthand for the top-selling books, and everyone pays attention.

Be able to talk about the books you've been reading for enjoyment

Of course, you're reading a book at the moment. Be able to speak intelligently about the book you're reading now, the last book you read, your favourite book of the last six months, your favourite classics. If

you're not reading a book, or haven't read one in the past couple of months, you should think about seeking out another line of work.

Exercise 1. Answer the following questions.

1. Where can you get information how to write a resume or how to prep for an entry-level job interview?
2. Why is it important to know what books the publishing house works with?
3. What do book publishing people generally appreciate?
4. What information may be of good use when you try to get a job as an editor?
5. What themes must you be ready to discuss?
6. What should you think about if you aren't reading a book now?

Exercise 2. Your friend wants to get a job in book publishing. Give him some advice how to prepare for a book publishing job interview.

GRAMMAR EXERCISES

Exercise 3. Transform the following sentences using gerundial phrases:

Model 1: *I think I'll go to Minsk next week. – I think of **going** to Minsk next week.*

1. I think I'll go to the theatre tomorrow.
2. I think I'll join them.
3. I thought I would buy that coat.
4. Tom thinks he would play hockey on Saturday.
5. She thought she would take a taxi.
6. We think we shall visit him in the hospital.

Model 2: *After he finished school, he worked at a plant. – After **finishing** school he worked at a plant.*

1. After they passed their exams, they went to the Caucasus.
2. Before we moved to this town we lived in Kyiv.
3. After she wrote the letter, she went to the post-office.
4. Before you cross the street, you must look to the left and then to the right.
5. I turned off the light before I left home.
6. We met him after we walked about two miles.

Models 3: *She insisted that she should go to the library. – She insisted on **going** to the library. She insisted that she should be sent to the library. –She insisted on **being sent** to the library.*

1. He insisted that he should show them the way.
2. He insisted that he should be shown the way.
3. They insisted that they should help me.
4. They insisted that they should be helped with their work.
5. I insisted that I should examine them in the afternoon.
6. I insisted that I should be examined first.

Model 4: *I want very much to get a letter from you. – I am looking forward to **getting** a letter from you.*

1. I want very much to visit that exhibition.
2. She wanted very much to go to the country.
3. He wants very much to be offered this job.
4. We want very much to see this performance.
5. I want very much to be invited to the conference.

Model 5: *It gave me much pleasure to see this performance. – I enjoyed **seeing** this performance.*

1. It gave me much pleasure to work with you.
2. It gave me much pleasure to read this story.
3. It gave me much pleasure to play tennis.
4. It gives him much pleasure to ride a bicycle.
5. It will give him much pleasure to listen to this lecture.

Model 6: *It is useless to learn rules without examples. – It is no use **learning** rules without examples.*

1. It is useless to invite her. She won't come.
2. It is useless to grow tomatoes in this region.
3. It is useless to teach her to play the piano. She has no ear for music.
4. It is useless to go shopping now. Most of the shops are closed.
5. It is useless to go to the theatre now. The tickets are sold out.

Model 7: *I am sorry that I trouble you. – Excuse me for **troubling** you.*

1. I am sorry that I ring you up so late.
2. I am sorry that I turned on the radio when you are working.

3. I am sorry that I came so late.
4. I am sorry that I broke your pencil.
5. I am sorry that I went home without waiting you.

Model 8: *I am sorry that I didn't tell you about it. - I'm sorry for **not telling** you about it.*

1. I am sorry that I did not help you yesterday.
2. I am sorry that I did not wait for you.
3. I am sorry that I did not do my homework.
4. I am sorry that I did not ring you up.
5. I am sorry that I did not answer your letter.

TEXTS FOR SUPPLEMENTARY READING

Want to improve your professional English? There is some information to be read, translated and discussed for advanced learners.

Text 1.

Duties of an Editor and How Editors Help Writers

April 3, 2013 by Fiction Editor Beth Hill

One of the most repeated phrases people use to reach and then search my blog is “What does an editor do?”

I’m not sure who’s looking for this information. And not knowing the source of the question, I’m not sure how to answer.

Is a high school student looking for an answer to an assignment, maybe wondering about editing as a career?

Is a professional in one career looking to change positions?

Perhaps a writer is wondering what an editor can do for her, maybe looking for clues about how to approach an editor or wondering what her new editor at the publishing house will be responsible for.

So, not knowing exactly what information people are seeking, I’ll present enough to get almost anyone started.

PART I

An editor polishes and refines, he directs the focus of the story or article or movie along a particular course. He cuts out what doesn’t fit, what is nonessential to the purpose of the story. He enhances the major points, drawing attention to places where the audience should focus.

Many fields make use of editors—film, video, magazine, newspaper, blog, and book, both fiction and non-fiction. A task common to all is to ensure that the product they produce is the best it can be *in the time available and with the resources available*.

A film editor may have weeks to put together his movie, the sound editor about the same. An editor working to develop a non-fiction book may spend a year or more collaborating with the author. A newspaper editor, working either in print or online, may have only minutes or a few hours to check or rework a story.

Because this is chiefly a blog for writers and editors of books, I’m going to restrict the specifics of editing to those editors who refine the written word rather than those who work with film or video or sound.

You'll see overlap between terms and duties, chiefly because there's no one definition for editor and no simple explanation of what an editor does.

Newspapers/Magazines

There are several levels of editors at newspapers and magazines.

Editor in chief or editor at-large – Responsible for the type of content produced by their newspapers or magazines, the look of the product, and the nature and number of stories/articles to be written.

Managing editor – Works under the most senior editor. Directs writers to particular stories. May write some of the stories. May be responsible for one section of a newspaper (business or style or local news) or magazine. May write headlines or may delegate that task to others.

Copy editor – Responsible for checking article facts and ensuring that an article matches in-house style guides. Also checks spelling, grammar, and punctuation. May also suggest word changes to keep the newspaper or magazine from being sued. Copy editors might write headlines.

Depending on the size and scope of the publication, a newspaper or magazine editor may perform a combination of the tasks mentioned above. Their job is to see that interesting and/or informative articles are produced in a timely and accurate manner, with no factual errors and few writing errors.

Publishing house

Here again we find several types of editors.

Acquisitions editor – Finds new authors and promotes writers he thinks will be profitable for the publisher. Often must fight to get an author accepted by the publishing house because he's competing with other editors to bring in new authors. Writers and agents typically submit manuscripts to the acquisitions editor. The acquisitions editor, especially for fiction, may follow a manuscript from submission to publication, suggesting plot-level changes to bring the story in line with his/the publisher's vision for the product line.

Developmental editor – Helps a writer develop a book from idea or outline or initial draft. Makes sure the book will meet the needs of the publisher and its readers. Will work with the author through any number of drafts. Often works with writers of non-fiction. Guides the writer in topics to be covered in or omitted from the book.

Copy/manuscript editor – (These may be two different positions or one that combines elements of both or the same position called by a

different name.) Ensures that the manuscript meets in-house style standards and corrects grammar, spelling, and punctuation. Checks facts and may suggest different words. Verifies headings, statistics, data in graphs, and footnote entries. For fiction, the manuscript editor will check for consistency and logic, and will read with the needs of the audience in mind.

Proofreader – Compares one version of a manuscript against another to eliminate errors from the newest version. The proofreader is the last person to check a manuscript before publication. A proofreader is not an editor in the traditional sense, but because of a crossover between duties, an editor may be the proofreader.

Either the acquisitions or manuscript editor may suggest moving or dropping scenes, dropping or changing characters, changing point of view, or making other *major* changes to a manuscript.

Freelance editor

A freelance editor works for himself and is hired by a writer to ready his manuscript for publication.

Copy editor – A freelance copy editor may deal primarily with spelling, grammar, punctuation, fact checking, and word choice (in the sense that he makes sure the words mean what the author thinks they mean).

Developmental editor – As detailed above, the developmental editor helps the writer from the idea stage through the final draft. He may suggest topics, help with research, verify facts, and plan the structure of the manuscript. He works through successive drafts with the writer. He's as concerned with the structure of a manuscript as much as he is the words and meaning.

Substantive editor – Helps a writer improve his **fiction manuscript** by focusing on story elements, plot, characterization, dialogue, order of scenes, point of view, voice, setting, word choice, sentence construction and syntax, and pace—anything that could improve the strength of the manuscript.

Helps a writer with a **non-fiction manuscript** by ensuring that sections lead logically from one to another, that there is consistency and flow, and that the right amount of information is presented. Will make sure that conclusions are sound and come from what has been presented.

Substantive editors do not usually work with a writer from the beginning stages, but instead will come to a manuscript after the writer has completed several drafts. Points out weaknesses *and* suggests options to

strengthen those areas. Examines both the big picture and the fine details of a manuscript (including grammar, spelling, and punctuation).

Ghost writer – Shares the writing of a manuscript with an author or writes the entire manuscript based on the author’s suggestions, leading, and research.

PART II

Areas and elements that an editor (specifically a book editor) might look at

Non-fiction editor

Besides making corrections and suggestions for the technical elements—spelling and punctuation, data and fact verification, footnote and index accuracy and so on—the editor of non-fiction will help a writer **organize the manuscript** for greatest impact, clarity, and readability. She will check the flow and rhythms of the manuscript. She will ensure that conclusions are sufficiently supported. She’ll look for variety in sentence construction and make suggestions where necessary.

She’ll make sure word choices **match the intended audience** in terms of knowledge and age appropriateness and suitability. She may suggest sections where an anecdote or other story might be appropriate. She’ll check to see that the style of presentation matches the subject matter. She’ll look for threads to connect chapters and sections so the manuscript reads as a cohesive whole.

Fiction editor

Beyond the technical issues of grammar, punctuation, and spelling, the fiction editor will look at **story issues**.

She’ll make sure there’s enough **plot** for the length of the novel or novella. She’ll read for plot inconsistencies or dangling plot threads. She’ll make sure characters are sufficiently different from one another and that they speak with their own voices, show off their own quirks.

She’ll read for pace and logic and the entertainment factor. She’ll suggest **word choices that better fit character and genre**. She’ll look for balance in setting and dialogue, action and exposition. She’ll check scene transitions and chapter-ending hooks, making sure the reader is engaged by each.

She may suggest a change in **point of view** or in the viewpoint character. May suggest a change in verb tense—past to present or present to past. She will note where the author’s opinions and/or prejudices have gotten in the way of the fiction.

The fiction editor will make sure the writer has given characters sufficient **motivation**. She'll check scenes for **sense elements and conflict**. She'll help the writer put the protagonist into tough situations and then turn up the heat.

She'll root out clichés.

The fiction editor will make sure the resolution fulfills the promise of the story opening, that it's satisfying and inevitable.

Both the fiction editor and the editor of non-fiction bring that outsider's eye to a manuscript. They notice when and where elements don't fit. They see that something's missing.

Text 2.

Editing as a Profession

by Aline Lechaye

There are certain people who just *can't* write. They can make the simplest idea into a complicated tangle. There are also people who can mess up a sentence so badly that you don't know where it starts and where it ends. These people (and there are surprisingly many of them) are the ones who hire writers to aid them with their writing.

How do you know if you're cut out to be a proofreader? If you have a fairly good command of spelling and grammar rules and have time to read, you're good to go. A degree in English is a plus, but not always necessary.

Editing jobs come at many different levels. There are the simple proofreading gigs, where all you have to do is spell-check and punctuation-check. Then there are harder forms of editing work where you might be expected to correct readability and style, and sometimes even help with fact-checking.

How Hard Is It?

You've proofread your own work before--you go over your sentences, tweak the weird-sounding ones, correct the misspellings, and take out needless words. How is that different from reading other people's work?

The most important difference is that when you are reading something *you* wrote, you know what's going on because you know how your mind works. But when reading a piece by someone else, you may be confused by the other person's logic or thinking process and consequently find yourself unable to comprehend what it is they're trying to say.

Secondly, with your own articles and stories, you can delete or add paragraphs as you please. But when editing, you're not allowed to add or take away anything that the piece itself does not call for (unless your client has specifically asked you to edit the *content* of the piece.) You have to work with someone else's sentence patterns. If a paragraph is perplexing, you have to straighten it out. Some of the topics covered may be unfamiliar to you, which only makes it all the harder.

How to Read

Got an editing job in your in-tray but don't know where to start?

First, skim through the piece quickly, and correct all the obvious mistakes: misspellings, wrong verb tenses, and so on. (If your client only requires a quick spell-check, then your job is pretty much done here.)

Now go through the piece again. Read the first paragraph. You should read the first paragraph carefully because it should (hopefully!) help you to get an outline of the rest of the piece as well as the writer's reasoning process. Is the meaning clear to you? Do you know what the writer is saying? The first paragraph of nonfiction pieces are usually an introduction to what the piece is going to say, so it has to be *especially* clear.

Go on to read the rest of the piece. You'll have to use your better judgment on some points. Sometimes you have to move sentences around to make the whole piece understandable. Sometimes a convoluted paragraph can be converted into a bullet list, for example.

Finally, skim the whole piece again, making sure it holds together. Check to see that there aren't incorrect "leads," like saying there are three reasons for something, but only giving two. Check the grammar again, as well. Sometimes, after I make changes, I forget to change the verb tenses concerned, so I get sentences like, "Our company *are* a fun, challenging..."

If you're further expected to check the content, a trip to Google would be a good place to start, though you may have to pay a few visits to the library or to online forums to find really expert information.

What Not to Correct

Yes, there are some things in a piece that you should not correct.

You should not correct wrong *information*. (Unless you're asked to do so, of course.) What's wrong information? Things like $1+1=3$. Why not? Because sometimes the information may be something

technical that you *think* you know, but don't. You can, however, give the client a kindly reminder.

Keep an eye out for the “wrong” spellings that aren't really wrong. The names of drugs or scientific equipment, for instance. I once corrected about fifty “misspellings” before I realized that it was the abbreviation of an insecticide's name.

However, there are those people who persist in believing that “a lot” is spelled “a lot”. How do you know if the misspelling is wrong or not? You can ask your client to provide you with a glossary. (Don't laugh; there are thoughtful corporations who do prepare glossaries for first-time buyers of their product. It never hurts to ask.) Or you can try Google, the ever-helpful. As a last resort, you can highlight the suspicious phrases and go over them with your client one by one. As a rule, if you come across more than three misspellings of the same word, you should highlight that as a possible non-misspelling.

Where Do I Start?

Where can you get proofreading jobs? You could sit in your chair waiting for the friend of a friend to be introduced to you, but that might take forever. If you want a job, you'll have to go out and look for it.

Search for mom-and-pop printing shops, especially ones located near colleges. Students often get their term papers or theses printed in stores like these. Approach the printers with your resume and ask if they'd be interested in adding “editing services” to their windows. You may have to pay them a percentage of your earnings as a referral fee.

Pick up the phone book and call up local nonprofit organizations. Nonprofits print a lot of promotion material, and they all need to be proofread before they go out. In my experience, nonprofits are also the ones that pay the most reasonable fees.

Snag a copy of your local newspaper or magazine and call or email them to see if they need a writer to help them edit. The fees for these jobs tend to be lower than otherwise, but you do get plenty of hands-on experience.

Don't forget to get “proofreader” or “editing services” printed on your name cards. Who knows, that person you met at the party just might be your next client.

Non-English-major-turned-writer? Drop by your old professor's office and see if he or she needs a “secretary”. Professors are typically swamped with written work: student papers, scientific papers, and

reports of their own research, and they all need to be read and corrected. Since you're familiar with the terminology, you have a distinct advantage over the other proofreaders or copy-editors out there. Plus, your services can be billed to the school under "expenses", so the professor wouldn't be paying for your work out of his own pocket. (Oh, and a little tip: sales reps bearing catalogs are often in and out of professors' offices. Take a look at the catalogs, and look up the websites of the companies: you'll get the newest information on equipment and scientific products, *and* you never know when the companies might be looking for a copywriter or a technical writer!)

And the Pay?

Proofreaders are usually paid by the thousand-word, or by the hour. Rates per hour can be anywhere from \$20 to \$200, depending on the job. It's best to ask for per-hour rates because some short pieces may take you four or five hours to straighten out!

Text 3.

HOW TO BECOME AN EDITOR

Three Parts: Putting in the Necessary Work. Getting Qualified and Looking for a Job. Making Waves as an Editor.

Editors are responsible for overseeing the quality of publications, whether in print or online. Editors read manuscripts for conformance to the publication style, for grammar and for factual accuracy. They may select works for publication, assist in the publication design and deal with other matters related to the publication. If this kind of work interests you, here are steps to take to become an editor.

Part 1 of 3: Putting in the Necessary Work

1.

Read voraciously. In order to hone your craft, you'll need to develop an eye for good grammar, punctuation and syntax, as well as a sense of how text flows. Reading good quality content will help you sharpen these skills to a razor's edge.

- Read newspapers for structure. Newspapers do an excellent job of structuring information from most important to least important. Read newspapers to get the main idea of the story, which usually occurs at the beginning of each article.
- Read fiction for creativity and empathy. Works of fiction tend to examine the role of human relationships in shaping meaning and

creating happiness (or taking it away). In addition to making you more socially attuned, it can even temporarily boost your empathy. These skills are important for the worldly editor.

- Read nonfiction for historical context and informational insight. Nonfiction explores the stories of real events and people, which are often stranger than fiction. A good editor will use nonfiction to place stories in historical context and derive useful information from them.

2.

Write every day. You may think that as an editor, you won't be doing much writing. Disabuse yourself of that idea. Although they aren't always acknowledged as writers in their own right, editors spend as much time toying with phrases and molding language to fit their will. Write something every day, whether it's the casual reminiscing of diaries or the formal analysis of an essay, and stick with it.

Don't make excuses for why you can't write. Make excuses why you write as much as you do.

3.

Study vocabulary (even if you know you won't use it). Vocabulary is an essential part in learning how to be well-read and sharp-penned. Editors who constantly play with new words and discover new meanings in words see the world in a more nuanced way.

Carry a dictionary around with you wherever you go. Maybe your "dictionary" is an app on your phone. Maybe it's a pocket Merriam-Webster. Whatever it is, use it. Whenever you come across a word you don't know, look it up and write it down on a list. Browse the list periodically to learn – not just memorize – the meaning of the word.

Practice the art of the *mot juste*. *Mot juste* is a French phrase, coined by Flaubert, that roughly translates to "the perfect word for the occasion". Knowing lots of vocabulary, and seeing it in action, will help you choose the *mot juste*. The

Best editors and writers seem to pull *le mot juste* out of their black hats with a beguiling ease.

4.

Feed your natural curiosity. Writers, readers, and editors alike (as an editor, you are all three by default) seem to share an innate curiosity about the world. This curiosity propels them to learn about the world, package up the data in interesting, timely pieces, and present it to others in the hope that their curiosity might be piqued as well.

If you get an opportunity to, explore the world. Travelling is an excellent way to learn about different places and different cultures. Put yourself out there and meet people. Have interesting conversations by asking pointed questions. Put yourself in uncomfortable situations. Above all, be a fresh air friend. Oh yeah – write about everything.

5.

Hone your thinking. In order to be an editor, you need three main mental attributes: creativity, persistence, and analytical judgment.

Surround yourself by people who are smarter than you. If you are constantly the big fish in the little pond, you're eventually going to run out of mental stimulation. You'll get bored. You'll get big-head. Surrounding yourself with people who are smarter than you will force you to re-evaluate.

Make mistakes. Mistakes are your friend, not your enemy, as long as you learn from them. Don't be afraid to try out a sentence that ultimately doesn't work. Take that logical leap that you know is a little too stretched for comfort. Then re-evaluate, and think about where you went wrong. Vow to never make the same mistake twice. This is quite literally how you get better at what you do.

Part 2 of 3: Getting Qualified and Looking for a Job.

1.

Decide what kind of editor you want to become. Identifying which industry you want to work in and the kind of editing you want to do will help you determine the kind of training you'll need. There's a ton of leeway when it comes to deciding what kind of editor you may want to become. Figuring out which kind you're really drawn to is the fun part!

You should enjoy the field in which you wish to edit, such as loving literature to be a book editor or sports to edit sports magazine. You should also develop your knowledge in that field.

Knowing the types of editing can also help you determine what kind of training you need. To become a content editor, you'll need to improve your writing skills in order to revise the content submitted by others. To become a copyeditor, you'll need to improve your grammar skills to proofread for grammar and punctuation errors.

Some specialty areas, such as legal, technical or medical publishing, may require learning a specialized style guide. Other areas require learning supplementary skills; to work as a design editor, you need to develop layout and graphic design skills.

2.

Consider whether you'd like to go to school in order to eventually become an editor. Many, many people go to college and end up getting a degree in English, but not too many people go to school specifically to become an editor. Although you should absolutely pursue your dream of becoming an editor if you have one, know that many people who graduate with degrees in English regret not having chosen a degree with a more solid economic pathway to freedom.

Formal college training is decidedly helpful but not always necessary in becoming an editor. A degree in English, journalism, or communications is helpful in getting an in-house editorial position, and there are degrees and certificate programs in writing and editing. However, if you write and edit well, you may be trained on the job.

To become a freelance editor, it's more important to demonstrate the ability to edit than to have a degree, although it may be necessary to get a degree if you seek in-house experience before freelancing.

3.

Gain initial experience through volunteering or internships. If you are still in college, look for internships that provide you with hands-on experience. If you are out of college, volunteer your services to charitable and other non-profit organizations or to friends or colleagues, or trade your services with someone whose products or services you need.

4.

Consider starting off as a ghostwriter or fact-checker. With editing, as with many of other professions, there's usually a chain of command that you need to slowly work your way up in order to be given the reins. Although it's not necessary to start off as a fact-checker or ghostwriter, it's definitely easier to get your foot in the door; once you have your foot in the door and impress people with your timely writing, sharp intellect, and willingness to work, it's much easier to move up from the inside than it is from the outside looking in.

Ghostwriters often learn to work with individual writers and establish long-term relationships with them. The downside is that you won't necessarily get the credit that you deserve (which is bigger than you might think), but the upside is that you'll establish a relationship with a writer who knows a lot of other writers and editors. Use these connections if possible.

Fact-checker job is often entry-level, right beside internships. Although normally tedious and having little to do with actual writing,

many find the job to be a great way of building journalism chops and networking while angling for a better position. At some publications, such as the *New Yorker*, fact-checker positions can be prestigious, while at *Der Spiegel*, they can be numerous.

5.

Market yourself to as broad a range of prospective employers as your specialization allows. Be versatile. Think of yourself as a trusty Swiss-army knife, capable of doing many things at once in many different situations. The more skills and abilities you have under your belt as an editor, the better your employment opportunities will be.

For example, you can market your editing skills to aspiring authors as well as to book publishers and book packagers or market your design skills to advertising agencies as well as graphic design firms.

Part 3 of 3. Making Waves as an Editor.

1.

Network with other writers and editors. Other editors can tell you the process they took to get where they are at and refer work to you when they have too much work or are given a project they can't handle. Since the work of editors is often overlooked and underutilized, networking is also a great way to stay connected to top jobs and openings.

One way to networks is by joining a professional editor's organization. Many have directories of editors already established in the field you may wish to become an editor in.

Another way to network is to attend writers' conferences and conventions associated with the areas you wish to find work in. You can also network through professional social networking Web sites, such as LinkedIn, where you can join groups devoted to writing and editing.

Keep in touch with other writers and editors. Send them sincere congratulations when you see something they've written or edited that you like. Never burn bridges if you happen to leave a job.

2.

Take the job or assignments that no one else will take. This advice is applicable to a broad range of jobs, but it especially applies here. If you gain the reputation of being someone who's willing to tackle tough, unpleasant, or otherwise undesirable assignments, you'll begin to make yourself indispensable. You'll probably have no shortage of assignments if you're in the right kind of job, and you'll be viewed with the same adoration that a woodworker reserves for his favorite chisel.

3

Pay attention to getting details *exactly* right. Unlike sales positions, where the white lie is actually encouraged, or some managerial roles, where the big picture is more important than the details, editors have to get the small things right. Whether it's being consistent with punctuation in your copy, making sure typos don't go unnoticed, or simply getting the facts straight, the small things matter more to editors than they do to other professionals, arguably. Editor stake their reputation on the small stuff. They're definitely worth swearing.

4.

Start to define an issue that you care about. After all the generalization and odd jobs that will probably define your early going as an editor, you'll begin to learn about the types of books, issues, or categories of work that you enjoy the most. After going broad and superficial early in your career, it helps to be known as *the* guy or gal when it comes to your specialization.

Editors can't get the Pulitzer Prize, but if they could, it would probably go to those who chose to specialize in a particular field. What's yours? Do you care about human trafficking? Political unrest? Educational innovation in America? Define your own interests so that others have an easier time defining you.

5.

Share your love of the written word. Never stop caring about the best way to present, share, and communicate language so that it encourages other people to do the same. As an editor, your solemn task is to make language easier to understand while communicating as much information as possible.

Find someone who you can mentor. They'll appreciate the guidance and work you give them. On a practical level, they'll sing your praises to other people, helping bolster your reputation.

Appear in the media as a pundit. Be the trusted guy or gal that a news site goes to when they need an interview or a talking head. You'll have to forge a lot of deep connections to make this happen, but it's not impossible.

Continue to learn new things every day, and delight in them. You finally learned the correct way of conjugating an abstruse word you've been getting wrong all the time. Share your learnings with others. Instead of being known as the person who's too afraid to admit that they made a mistake, be the person who lives to discover new things. That's what's at the heart of being an editor.

ГРАМАТИЧНИЙ ДОВІДНИК

§1. TENSES OF THE VERB ACTIVE VOICE

Усі часи дійсного способу				
	Present	Past	Future	Future-in-the-Past
Simple (Indefinite)	He writes letters <i>every day</i>	He wrote a letter <i>yesterday</i>	He will write a letter <i>tomorrow</i>	(He said that) he would write a letter <i>the next day</i>
Continuous (Progressive)	He is writing a letter <i>now</i>	He was writing a letter <i>at 5 o'clock yesterday</i>	He will be writing a letter <i>at 5 o'clock tomorrow</i>	(He said that) he would be writing a letter <i>at 5 o'clock the next day</i>
Perfect	He has already written a letter	He had written a letter <i>by 5 o'clock yesterday</i>	He will have written a letter <i>by 5 o'clock tomorrow</i>	(He said that) he would have written a letter <i>by 5 o'clock the next day</i>
Perfect Continuous (Perfect Progressive)	He has been writing a letter <i>since morning</i>	He had been writing a letter <i>for two hours</i> when I came	He will have been writing a letter <i>for two hours</i> when I come	(He said that) he would have been writing a letter <i>for two hours</i> when I came

§2. TENSES OF THE VERB PASSIVE VOICE

Таблиця всіх часів Passive Voice				
	Present	Past	Future	Future-in-the-Past
Simple (Indefinite)	Letters are written <i>every day</i>	The letter was written <i>yesterday</i>	The letter will be written <i>tomorrow</i>	(He said that) the letter would be written <i>the next day</i>
Continuous (Progressive)	The letter is being written <i>now</i>	The letter was being written <i>at 5 o'clock yesterday</i>		
Perfect	The letter has already been written	The letter had been written <i>by 5 o'clock yesterday</i>	The letter will have been written <i>by 5 o'clock tomorrow</i>	(He said that) the letter would have been written <i>by 5 o'clock the next day</i>
Perfect Continuous (Perfect Progressive)				

§3. МОДАЛЬНІ ДІЄСЛОВА MODAL VERBS

В англійській мові є дієслова, які називаються модальними. Модальні дієслова не виражають дії або стану, а лише можливість, необхідність, бажання, сумнів дозвіл, заборону, здатність виконати дію, яка виражена інфінітивом.

Модальні дієслова не мають форм інфінітива, дієприкметника і герундія; не мають майбутнього часу, тривалих і перфект них часів.

Після модальних дієслів інфінітив вживається без частки **to**.

У третій особі однини Present Indefinite модальні дієслова не мають закінчення –s (-es).

Питальна й заперечна форма утворюються без допоміжного дієслова **to do**.

§4. ДІЄСЛОВО CAN

1. Дієслово **can** має дві форми: теперішній час **can** і минулий час **could**:

e.g.: I can speak English. – *Я вмію розмовляти англійською.*

I could speak English two years ago. – *Я умів розмовляти англійською два роки тому.*

2. Дієслово **can** виражає фізичну або розумову здатність, уміння або можливість виконати дію, дозвіл або заборону, сумнів, здивування, невіру в теперішньому (**can**) або минулому (**could**) часі:

e.g.: He can carry the box. – *Він може перенести цю коробку.*

Can you speak English? – *Ви вмієте розмовляти англійською?*

The students couldn't solve the problem. – *Студенти не змогли розв'язати задачу.*

We could use our dictionaries. – *Нам дозволили користуватися словниками.*

Can I sit next to you? – *Можна мені сісти поруч з вами?*

You can't smoke here. – *Тут не можна палити.*

3. Дієслово **can** не має майбутнього часу. Замість нього вживається його еквівалент **to be able to** бути спроможним. Вираз **to be able to** може вживатися також відносно теперішнього і минулого часу:

e.g.: You will be able to solve the problem. – *Ви зможете розв'язати задачу.*

She wasn't able to answer. – *Вона не змогла відповісти.*

Will you be able to get there in time? – *Ви зможете дістатись туди вчасно?*

§5. ДІЄСЛОВО MAY

1. Дієслово **may** має дві форми: теперішній час **may** і минулий час **might**.

Але в значенні минулого часу форма **might** вживається дуже рідко, здебільше у підрядних реченнях за правилом послідовності часів:

e.g.: Ann asked if she might leave the classroom. – *Ганна запитала, чи можна вийти з класу.*

2. Дієслово **may** виражає припущення з відтінком сумніву, невпевненості.

e.g.: He may come back. – *Може, він повернеться.*

He may be waiting for you. – *Можливо, він чекає на вас.*

3. Дієслово **may** вживається для вираження дозволу:

e.g.: You may go. – *Ви можете іти.*

§6. ДІЄСЛОВО MUST

1. Дієслово **must** має лише одну форму. Дія, виражена інфінітивом у сполученні з **must**, може стосуватися теперішнього і майбутнього часу.

e.g.: He must be at school now. – *Зараз він мусить бути в школі.*

She must come tomorrow. – *Вона має прийти завтра.*

2. Дієслово **must** виражає обов'язок, необхідність:

e.g.: To catch the train I must get up at six. – *Щоб потрапити на поїзд, я мушу встати о 6 годині.*

Must we come to the university tomorrow? – *Чи треба нам приходити в університет завтра?*

3. Для вираження необхідності стосовно минулого або майбутнього часу вживається дієслово **to have** у відповідних часових формах.

e.g.: But he had to wait a quarter of an hour. – *Але він мусив чекати чверть години.*

I shall have to pay him something. – *Мені доведеться щось заплатити йому.*

4. У заперечних реченнях **must** виражає заборону.

e.g.: You must not talk aloud in the reading-hall. – *У читальному залі не дозволяється голосно розмовляти.*

§7. УЗГОДЖЕННЯ ЧАСІВ. НЕПРЯМА МОВА SEQUENCE OF TENSES. INDIRECT SPEECH

1. Якщо присудок головного речення в англійській мові виражений дієсловом в одному з минулих часів або в Present Perfect, то в підрядному додатковому реченні дієслово-присудок має бути в одному з минулих часів або Future-in-the Past.

2. Згідно простого практичного правила в такому випадку всі часи в підрядному додатковому реченні всі часи здвигаються на одну сходинку назад:

Present Indefinite (do/does) перетворюється на Past Indefinite) – перекладається теперішнім часом.

e.g. He said, that he **studied** at school. – *Він сказав, що навчається у школі.*

Present Continuous (am, is, are doing) на Past Continuous (was/were doing) – перекладається теперішнім часом.

e.g. He said, he **was waiting for us**. – *Він сказав, що чекає на нас.*

Past Indefinite (did) на Past Perfect (had done) – перекладається минулим часом.

e.g. He said, he **had studied** French at school. – *Він сказав, що вчив французьку в школі.*

Present Perfect (have/has done) на Past Perfect (had done) – перекладається минулим часом.

e.g. He said, she **had bought** the book. – *Він сказав, що вона купила книгу.*

will на would) – перекладається майбутнім часом.

e.g. He said, they **would study** German in two years. – *Він сказав, що вони вивчатимуть німецьку мову через два роки.*

3. При перетворенні прямої мови на непряму вказівні займенники та деякі обставини часу і місця змінюються так:

Пряма мова

this

these

now

here

today

yesterday

tomorrow

ago

next

Непряма мова

that

those

than

there

that day

the day before

the next day

before

the next

4. При перетворенні прямої мови на непряму загальне питання замінюється підрядним реченням, що з'єднується з головним за допомогою сполучників **if** або **whether**:

e. g. “**Do you know the boy?**” I asked him. – I asked him **if he knew** the boy.

Have you a pencil? He asked me. – He asked me **whether I had** a pencil.

5. При відтворенні непрямою мовою спеціальних запитань питальні слова стають сполучними словами:

e.g. “**Why did you come?**” he said to me. – He asked me **why I hadn't come**.

“**Where have you been?**” she asked him. – She asked him **where he had been**.

6. При перетворенні наказових речень у непряму мову використовується інфінітив. У заперечній формі перед інфінітивом ставиться частка **not**.

e.g. “**Wait for me,**” he said to me. – He asked me **to wait** for him.

I said to her, “**Don't go out.**” – I asked her **not to go out**.

§8. THE INFINITIVE

Tense-form	Active Voice	Passive Voice
<i>Indefinite</i>	to write	to be written
<i>Continuous</i>	to be writing	–
<i>Perfect</i>	to have written	to have been written
<i>Perfect-Continuous</i>	to have been writing	–

Functions	Examples
<i>Subject</i>	To speak much was not necessary-It was not necessary to speak much.
<i>Predicate (part)</i>	His duty is to answer all the letters. He must answer all the letters.
<i>Attribute</i>	Peter was the last to read the story.
<i>Object</i>	She likes to write with a pencil.
<i>Adverbial modifier</i>	She was too young to study at school.

Constructions with the Infinitive	
<i>1. Subjective Infinitive Construction (Complex Subject)</i>	Noun (in Common C.) -----... + to Inf. Per. Pr. in Nominative C. He was seen to leave the house in the morning.
<i>2. Objective Infinitive Construction (Complex Object)</i>	N (Common C.) -----+ (to) Inf. Pers. Pr. in Obj. C. I want him to come as soon as possible.
<i>3. For Phrases with the Infinitive</i>	N (Common C.) <u>for</u> ----- + to Inf. Pers. Pr. in Obj. C. It was necessary for us to start immediately.
<i>4. Absolute Infinitive Construction</i>	N (Common C.) ----- + to Inf. (Passive) Pers. Pr. in Nominative C. He was offered to translate some stories; translation to be made in September.

Remember!

1. *He ... to leave* is the complex subject to the predicate of the sentence *was seen*. Passive Predicates prevail in such sentences.

- a) This construction is used with the verbs expressing permission, request, order: *to allow, to order, to compel, to force, to request*.
- b) With the verbs of mental perceptions: *to deny, to know, to mean, to believe...*
- c) With the verbs of saying and reporting: *to say, to report, to inform*.
- d) With the verbs *to seem, to appear, to happen, to chance, to prove, to turn out*, which in this construction occur only in the Active Voice.
- e) With the expressions *to be (un)likely, to be sure, to be certain*.

2. The Objective Infinitive Construction is used:

- a) after the verbs denoting perceptions of senses: *to see, to hear, to feel, to watch, to observe, to notice* → Infinitive without to;
- b) after the verbs denoting wish, intention, emotions: *to want, to wish, to desire, to (dis)like, to hate, to intend, should/would like*;

- c) after the verbs denoting mental activity: *to consider, to believe, to think, to find, to know, to expect, to suppose*;
- d) after the verbs denoting order, request, permission, advice, compulsion: *to order, to ask, to request, to allow, to permit, to advise, to recommend, to cause, to force*.

! After the verbs *to let, to make* Infinitive is used without *to*!

e.g. He made me speak French.

Let it be so.

§9. THE PARTICIPLE

Forms	V + ing	V + ed/III form	
Tense	Participle I	Participle II	Action
<i>Indefinite (Active)</i> <i>Indefinite (Passive)</i>	writing being written	written	simultaneous (одночасна)
<i>Perfect (Active)</i> <i>Perfect (Passive)</i>	having written having been written		prior (попередня)

Functions	Participle I	Participle II
<i>Predicate (part)</i>	He is <u>writing</u> a story. (Continuous tenses)	The story was well <u>written</u> . (Passive voice)
<i>left Attribute</i> <i>right Attribute</i>	A <u>writing</u> boy was seen through the window. The author <u>writing</u> this story works at our office.	He gave me a <u>written</u> exercise. The story <u>written</u> by him was translated into French.
<i>Adverbial modifier</i>	<u>Having written</u> the story he left it at the editor.	Unless <u>checked</u> the story must not be published.

Constructions	Examples
<i>1). The Absolute Participle</i>	The book being taken from me, I can't work any more.
	N in Common C. ----- + Participle (all forms are used) Pers. Pr. in Nominative C.

2). <i>Prepositional introduced by with, without</i>	<u>With</u> only one person <u>voting</u> against, he was elected the monitor. (<i>Never Perfect Participle is used!</i>).					
3). <i>Adverbial introduced by if, when, while</i>	<u>When looking through</u> the book, I came across an interesting picture.					
4). <i>The Accusative Participle</i>	He didn't wish <u>it mentioned</u> . I shall have <u>my photo taken</u> .					
	after verbs:	<table border="1"> <tr> <td>get</td> <td rowspan="3">N in Common C. preceded by Possessive + P II V=ed III form Pronouns (in most cases)</td> </tr> <tr> <td>have</td> </tr> <tr> <td>wish</td> </tr> </table>	get	N in Common C. preceded by Possessive + P II V=ed III form Pronouns (in most cases)	have	wish
get	N in Common C. preceded by Possessive + P II V=ed III form Pronouns (in most cases)					
have						
wish						
5). <i>The Nominative Participle</i>	<u>She was seen crossing</u> the square. N in Common C. ----- (predicate) + PI Pers. Pr. in Nominative C.					
6). <i>The Objective Participle</i>	I saw <u>him helping</u> my mother.					
	N in Common C. ----- + PI Pers. Pr. in Objective C.					

Remember!

With the verbs of motion and those denoting perception: **to enter, to leave, to come, to depart, to arrive; to see, to hear, to feel** – *never* Perfect Participle is used.

Coming home, Mary greeted her guests.

§10. THE GERUND

Tense	Active Voice	Passive Voice	Action
Indefinite	writing	being written	simultaneous
Perfect	having written	having been written	prior

Functions	Example	After verbs:
<i>Subject</i>	<u>Reading</u> helps us to learn language. It was rust splendid <u>meeting</u> you here.	Avoid, burst out, deny, enjoy, excuse, finish, forgive, give up, go on, keen on, leave off, (don't) mind, postpone, put off, cannot help;

Predicate (part)	My favourite occupation is <u>reading</u> . Stop <u>talking</u> .	<p style="text-align: center;">After verbs:</p> accuse of, agree to, approve, be aware of, busy, complain of, depend on, feel like, be fond of, insist on, look like, object to, persist in, prevent from, be phased at, be proud of, rely on, speak of, succeed in, be sure of, suspect of, thank for, think of, give up the idea of, look forward to, not like the idea of, miss the opportunity of.
Attribute	You should review the rule of <u>finding</u> the roots.	
Object	Don't put off <u>preparing</u> the lesson. She enjoyed <u>sitting</u> in the sun.	
Adverbial modifier	The rain poured down without <u>ceasing</u> .	

N in Possessive C.
Gerund Construction: -----+Gerund Possessive Pr. I know of his (John's) having studied German. Marv was looking forward to Tom's coming back.

Remember!

1. After the following adjectives: like, busy, worth the Gerund is used without (a) preposition
e.g. I was **busy cleaning** the windows.
2. After the following verbs: to begin, to start, to continue, to propose, to like, to try, to refuse, to intend, to forget, to prefer either the Infinitive or the Gerund may be used.
e.g. *The children **began playing**. The children **began to play**. He **likes speaking** English. He **likes to speak** English.*
3. After the verbs: to want, to need, to require Active (Voice) Gerund is used with the Passive meaning.
e.g. *These flowers **need watering**. The window **wants cleaning**.*

CONTENTS

Передмова.....	3
UNIT 1	4
Hand-written Books.....	4
Grammar exercises.....	7
Digital Books.....	9
UNIT 2	11
The Early Codex. Illustrations in Hand-written Books.....	11
Grammar exercises.....	14
Printing.....	15
UNIT 3	17
From the History of Newspaper.....	17
Grammar exercises.....	20
UNIT 4	23
Editing.....	23
Grammar exercises.....	24
Printing in the West.....	26
UNIT 5	27
Editorial and Production Process.....	27
Grammar exercises.....	30
UNIT 6	32
The History of Book Trade.....	32
Grammar exercises.....	36
UNIT 7	38
Further Development of Book Trade.....	38
Grammar exercises.....	40
UNIT 8	43
Book Trade Today.....	43
Grammar exercises.....	46
UNIT 9	50
Your Career in Editing.....	50
Grammar exercises.....	54
UNIT 10	56
Getting a Job in Book Publishing.....	56
Grammar exercises.....	57
TEXTS FOR SUPPLEMENTARY READING	60
Text 1. Duties of an Editor and How Editors Help Writers.....	60
Text 2. Editing as a Profession.....	64
Text 3. How to Become an Editor.....	67
Граматичній довідник.....	73

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