

ENGLISH 602: THEORY AND PRACTICE OF EDITING

Catherine Gouge | 343 Colson | Thursday 4-6:50 p.m.

Office Hours: Wed 1:00-3:00 and by appt.

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Overview

The class will introduce you to the basic principles of effective editing and will ask that you engage critically with these principles. Effective editors engage everything from a text's ideas and grammar to its design, illustrations, and progress through the publishing process. Good editing skills can help you improve your own writing, do freelance work, work more effectively with students, and talk to your own editors more productively.

Through both discussion and practice in this course, you should strive to develop your skills in the following areas:

- The editing process—including manuscript editing, comprehensive editing, electronic editing, project management, production, collaboration with authors, and the roles of the editor;
- The fundamentals of editing theory and the communication practices important to the editing process; and
- The grammatical and rhetorical principles of style and usage.

We will cover a wide range of genres, issues, and skills in the field of editing, and you can apply much of what we cover to any area of professional editing; however, because this course is one of the requirements for the MA in Professional Writing and Editing, a good bit of our class discussion will revolve around case studies, genres, and issues derived largely from the field of professional and technical editing.

Required Texts

1. *The Chicago Manual of Style*, 16th Edition (2010).
2. *Technical Editing*, Carolyn Rude, Longman Press, 4th or 5th Edition (4th is cheaper, 5th is most current). Chapter numbers for assigned readings will correlate to the 5th Edition.
3. *The Subversive Copyeditor*, Carol Fisher Saller (2009).

Recommended Reference Texts

4. *Chicago Manual of Style Guidelines*, Quick Study, Bar Charts, Inc.
5. *The Non-Designer's Design Book*, 3rd Edition, Robin Williams (2008).

Course Requirements

The requirements for this course include class participation, a presentation, short paper, book proposal, edited collection, and a final editing portfolio. You must complete and submit work on time if you want it to count towards your final grade.

Class Participation

Because this is a graduate class, I will expect your presence at, preparedness for, and productive engagement with every aspect of the class. All of your work should be done on time and to the best of your ability. Anything less will negatively affect your final grade. In terms of specific activities, class participation for this class includes lively and professional engagement during class sessions and on the class discussion board, informally presenting to the class at least a couple “found texts” in at least two different genres that you happen upon outside of class that would benefit from editing (both copy and comprehensive), and completing any editing exercises that I give to you.

Graded Work

Presentation

Each week, at least one person will give a 15-minute presentation about a full-length academic article related to the week’s topic—explaining the author’s thesis and argument and posing some questions raised (either explicitly or implicitly) by the article. This article must be approved at least a week in advance unless you choose from one of the following journals: the *Journal for College Composition and Communication*, the *Journal of Business and Technical Communication*, *Technical Communication Quarterly*, *IEEE Transactions on Professional Communication*, *Business Communication Quarterly*, *Across the Disciplines*, or *Computers and Composition Online*. All are available via WVU’s eJournals.

Short Paper

Short Paper #1 will be a conference-length paper (about 7-9 pages) due in class the week following your presentation. The paper should **not** simply report what you said in your presentation; rather, it should be a thesis-driven argument that takes a position with regard to an important question raised by the research you do for your presentation.

Edited Collection

You will submit a fairly lengthy proposal for your edited collection in Week 4. The proposal should be in the format we discuss in class.

Decide on a topic for an edited collection that should, but does not yet, exist; collect 3-4 already published essays (or their equivalent) that would work well together in this collection; think of 2 or 3 other “fantasy” essays that you would want to add from anyone at any time in any field on any topic—you pick the title (these are obviously imaginary, so you might say that you will include an essay by Foucault on the “Golden Girls,” for example, if it would fit well in your collection); write an introduction to that collection; and create front matter (title page, table of contents, etc.). This assignment may be tailored to any area of interest, but all editing collections must include a 6-8 page introduction which explains the value and purpose of such a collection and the significant contribution it makes to the field to which it would contribute: a collection of poetry, non-fiction, graphic fiction, or academic essays. The abstract for this option should include a list of 3-5 carefully selected model collections—collections which each bear some element you would like to emulate (parallel content, visual design, etc.). Each model citation should be annotated to explain what the nature and value of each is.

Final Editing Portfolio

Your final editing portfolio should reflect your personality as an editor—both in terms of content and presentation. In addition, the portfolio as a whole must demonstrate your understanding of key issues we cover in class, show that you can think and write critically about those issues, and demonstrate your ability to comprehensively and copy edit.

The portfolio should be organized and professional (in terms of content and presentation) and should include the following in an appropriately sized binder. Each should be preceded by assignment-specific commentary to introduce the work and draw attention to your accomplishment:

1. A TABLE OF CONTENTS.
2. A BRIEF INTRODUCTION of about 3-4 single-spaced pages, which tells updates your editorial values statement started in the first class; notes the ways in which your portfolio reflects your personality/approach as an editor (what of the work you have completed is evidence of your editorial values?); and draws my attention to the aspects of your portfolio of which you are most proud.
3. TWO of the FOUND DOCUMENTS you brought to class, now edited, reflecting your ability to copyedit, comprehensively edit, and/or proofread in at least two genres.
4. Your CONTRIBUTION TO NON-PROFIT EDITING OPPORTUNITIES presented to you at the start of the term: organized notes, research, recommendations, and editing.
5. The GRADED WORK you completed during the term: Presentation notes and handouts; your short paper, and your proposal for your edited collection (with my response).
6. An APPENDIX which includes any in-class work and any editing exercises I asked you to complete during the term.

More detail about the various parts of the portfolio will be provided as the term progresses. I encourage you to make an appointment with me to discuss your portfolio and/or course progress when you feel that you need more individual feedback at any time during the term. The portfolio will be due during finals week by Tuesday May 7th at 3pm.

602 Schedule of Work

NOTE: I will periodically distribute editing exercises and required reading as handouts or links the week before we will discuss them. If you miss a class when handouts or editing exercises are distributed, I will pin them to the bulletin board outside my office after class for you to retrieve at your earliest convenience.

Week 1

Introduction to the Course

January 17th

- “The Editor Within the Modern Organization” (Michelle Corbin 2010) and “Annotated Bibliography” (Avon Murphy and Thomas Warren 2010).
- *In class:* Introductions; draft preliminary editing values statement; talk about course trajectory, assignments, expectations, schedule, etc..

Week 2

Technical Editing: The Big Picture

January 24th

- “History and Trends in Technical Editing” (Thomas Warren 2010) and “The Evolving Role of the Technical Editor” (Moell, et al 2012).
- *Technical Editing (TE)*, Chapter 1, "Editing: The Big Picture"; Chapter 2, "Readers, Users, Browsers, Problem Solvers"; and Chapter 3, "Collaborating with Writers."
- *In class:* Discuss the editing process, levels of edit, and editorial theories and approaches. Begin editing. Discuss edited collection assignment and start brainstorming.

Week 3

Comprehensive Editing: Definition and Process, Organization

January 31st

- “Science Editing and Its Effect on Manuscript Acceptance Time” (Misty Bailey 2011) and “Editing Within the Pure Sciences” (Barbara Gastel 2010).
- *TE:* Chapters 14 and 17 (Definition and Process, Organization).
- Proposal for edited collection is due next class. Before class this week, chose your topic and pick a possible title or two, and come up with at least 2 or 3 previously published articles you might include. Do some preliminary research for your edited collection: What book(s) can you look to as a model? Is there a market for your collection? Which press?
- Look at guidelines for book proposals before class:
ATTW (<http://www.attw.org/?q=node/482>) and
Routledge (<http://www.routledge.com/info/authors/>)
- *In class:* Practice comprehensive editing; work on edited collection.

Week 4**Proposal for Edited Collection Due; Comp. Editing: Style**

February 7th

- *Submit proposal for Edited Collection in class.*
- “Writing for Diverse Audiences” from *The IBM Style Guide* (2012), “ATTW Style Guide,” and “Style Guides: Reinforcing Consistency” from *Technical Editing in the 21st Century* (2011).
- *TE*: Chapters 15 and 16, (Style: Definition, Sentence Structure, Verbs and Other Words)
- *In class*: Practice editing for style; draft style guide for edited collection; discuss prep for APBP client meeting next week.

Week 5**Consulting and Project Management**

February 14th

- Come prepared for APBP Client Meeting. Katy Ryan will attend part of class to describe a need that APBP has and needs your help with.
- "Some Final Thoughts: The Basic Principles of Effective Consulting" (Linda Stroh and Homer Johnson 2006)
- *TE*: Chapters 24 and 25 (Project Management and Client Projects)
- *In class*: Discuss the nuts and bolts of working with clients, freelancing/consulting, and project management; practice face-to-face client communication.

Week 6**Copyediting: Introduction and Practice**

February
21st

- *The Subversive Copyeditor*, Part I (pp. ix-53) and “Copyediting and Beyond” (Jean Hollis Weber 2010).
- *TE*: Chapters 4, "Marking Paper Copy"; Chapter 7, "Basic Copyediting"; and Chapter 8, "Copyediting for Consistency"
- *In class*: Practice copyediting using standard copymarks and discuss approaches to copyediting.

Week 7**Copyediting: Grammar, Usage, and Punctuation**

February
28th

- “Types of Errors Used in Medical Editing Tests” (Ryan Boettger 2012).
- *TE*: Chapters 9, 10, and 11 (Spelling, Grammar, and Punctuation Chapters)
- *Chicago Manual of Style (CMS)*: Chapters 5 and 6 (Grammar and Punctuation).
- *In class*: Practice copyediting for correctness and consistency with regard to grammar, usage, punctuation; discuss levels of intervention; how to make decisions about what and how much to mark.

Week 8**Proofreading**March 7th

- *The Subversive Copyeditor*, Part 2 (pp. 57-119)
- *TE*: Chapter 13 (Proofreading)
- *CMS*: Chapters 2, "Manuscript Preparation, Manuscript Editing, and Proofreading,"
- *In class*: Discuss the proofreading vs. copyediting; practice proofreading using standard proofreading marks.

Week 9**Technologies of Editing (Electronic Editing)**March 14th

- No face-to-face class meeting. I will be at Cs.
- "The Editor and the Electronic Word: Onscreen Editing as a Tool for Efficiency and Communication with Authors" (Geoffrey Hart 2010) and "Electronic Editing and the Author" (Clinton Lanier 2004).
- *TE*: Chapter 6 (Electronic Editing)
- *CMS*: Appendix A
- *In lieu of class*: By **Wednesday at noon**, post your completed electronic edits to MIX (under "Files") so that the entire class may view them (give your file the following name: [yourlastnameinALLCAPS] + the words "electronic editing"). By **Friday at noon**, view all posted exercises from your classmates and post some observations to the MIX discussion board about effective and ineffective applications of electronic editing tools. Read and respond your classmates' responses to continue the conversation a bit over the next few days. We will follow this up with a face-to-face discussion when we meet next.

Week 10**Technologies of Editing (Electronic Editing and Visual Design)**March 21st

- Bring draft of your intro for your edited collection.
- Print out and bring to class your three electronic editing projects from a couple weeks ago with mark-up: 1) Your own, the way you intended for the author to see it, 2) a classmate's project with mark-up that you found especially effective, and 3) a classmate's project with mark-up that you found not so effective.
- "Embedding the Editor: Tips and Techniques for Embedded Assistance" (Julian Cantella and Michele Corbin 2012) and "Hedging Our Bets: Using Politeness in Editorial Comments to Get Results" (Myles Cryer 2012)
- *TE*: Chapters 18 and 19 (Visual Design and Illustrations).
- *CMS*: Chapter 3, "Illustrations and Tables."
- *In class*: Discuss approaches to electronic editing; begin discussing visual design.

Week 11**SPRING BREAK**March 28th

No Class.

Week 12

Technologies of Editing (Production)

April

4th

- Bring e-content for your edited collection.
- Read selections from Robert Bringhurst's *The Elements of Typographic Style*. I will send you these before break.
- *CMS*: Chapter 1, "Books and Journals."
- *Recommended*: Review *The Non-Designer's Handbook* (Robin Williams 2008).
- *In class*: Guest Than Saffel (production manager at the WVU Press) will be with us to discuss the production side of editing. We will work with InDesign to produce the title page, TOC, etc. for your edited collections.

Week 13

Technologies of Editing (Production)

April 11th

- Bring content for your edited collection as a .doc or .docx file: title, table of contents, and introduction.
- *In class*: Guest Than Saffel will be with us again for the first part of class to continue our discussion of production workflow. We will also continue to work with InDesign to produce the title page, TOC, etc. for your edited collections.

Week 14

Global and Historical Contexts, Legal and Ethical Issues

April 18th

- "Editing Non-Native English" (Amanda White 2012), "Localizing and Internationalizing Graphics and Visual Information" (Patrick Hoffman 2007), and "Writing for the Participants of International Clinical Trials" (Tatiana Batova 2010).
- *TE*: Chapter 20 (Editing for Global Contexts) and Chapter 22 (Legal and Ethical Issues)
- *CMS*: Chapter 4, "Rights, Permissions, and Copyright Administration" and Chapter 11, "Foreign Languages"
- *In class*: Discuss and practice preparing text for translation; discuss the role of the editor in legal and ethical issues in editing.

Week 15

Scholarly Editing

April 25th

- Bring complete drafts of all of your edited collection materials for peer review.

- *In class:* Sarah Neville will be joining us for the first half of class to discuss scholarly editing and feminism and scholarly editing and the “ editors as the one presumed to know”; readings are TBD and will be distributed at least one week prior to class.

Week 16

Edited Collection Due; Final Portfolio Prep

May 2nd

- Edited Collections due at the start of class.
- *In class:* We will spend our time this class preparing your final portfolios, so bring everything you have done for class to class—including your “editorial values” draft from the first class--and we will work on putting it all together.

FINAL PORTFOLIO DUE no later than 3 p.m. on Tuesday, May 7th.