

Technical Editing

Carolyn D. Rude

Third Edition

Instructor's Manual

1. **The Editing Course**
philosophy and pedagogical strategies
2. **Course Structure, Objectives, and Syllabus**
course planning materials
3. **Chapter Notes**
suggestions for teaching and responses to textbook exercises
4. **Class Materials**
worksheets and assignments to support the teaching of Chapters 1–13

A companion website (www.ablongman.com/rude/) provides digital versions of the textbook activities to support work in computer classrooms or to enable printing of worksheets; assignments for comprehensive editing to support Chapters 14–24; supplementary instructional materials; links to Internet resources for editors; and instructors' resources.

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Textbook Website

www.ablongman.com/rude/

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Contents

1	The Editing Course	1
	Philosophy of the Editing Course	1
	Pedagogical Strategies	3
	Working with Clients / Service Learning	8
	The Computer in the Editing Class	8
	The Tools Question	9
2	Course Structure, Objectives, and Syllabus	10
	Objectives	11
	Sample Syllabus	12
3	Chapter Notes	14
4	Class Materials	42
	The First Day in the Editing Course	42
	Ch 3 Editing Conference Comment Sheet	47
	Ch 4 D&A TMs (copymarking)	48
	Assignment 4.1: Nitrogen Dioxide	51
	Ch 9 D&A TMs (grammar)	55
	Assignment 9.1: Stem Cell Research	57
	Ch 11 D&A TMs (punctuation)	66
	Assignment 11.1: Digital Divide	67
	Assignment 11.2: Midterm Exam	83
	Ch 12 D&A TMs (quantitative material)	90
	Assignment 12.1: Traffic Tables	94
	Ch 13 D&A TMs (proofreading)	97
	Assignment 13.1 BSE and nvCJD (proofreading)	99
	Ch 18 D&A TM (visual design)	108

Assignments

These assignments supplement the textbook and are suitable for take-home assignments as well as for in-class work. They are prepared for print and photocopying and for hard copy markup.

The assignments are correlated to the chapters: the first number in double numeration represents the chapter number. Editing requirements focus on the material of the relevant chapter and the chapters preceding it. The assignments do not require knowledge of material in chapters that follow. Thus, a student would apply Chapters 1–9 to assignments 9.1 but would not be expected to edit for style, organization, and visual design.

Assignments at the website may also be printed for hard-copy marking, but they lend themselves to comprehensive editing completed electronically. Website assignments include directions for a client editing project and texts for comprehensive editing. Assignments 11.1 and 12.1 are at the website in digital form to be used for electronic copyediting.

www.ablongman.com/rude/

number	title	focus	page
4.1	Nitrogen Dioxide	copymarking	50
9.1	The Promise of Stem Cell Research	consistency: spelling, capitalization, abbreviation; markup	57
11.1	The Digital Divide	grammar and punctuation	68
11.2	Exam: grammar and punctuation	grammar and punctuation	83
12.1	Traffic Tables	quantitative material, tables, and graphs	93
13.1	BSE and nvCJD	proofreading	99

1 Defining the Editing Course

Philosophy of the Editing Course

Knowing what you are doing and why helps in planning any course. Your well-defined sense of direction, philosophy, and purpose also communicates coherence to students and encourages their confidence in you and the course. *Technical Editing* developed from assumptions about editing and about teaching. These assumptions are stated here to clarify the book's content and structure and the nature of the supporting activities. This section may help you to articulate your own assumptions and how these may require you to adapt the materials presented here to your own goals.

Reasons for an Editing Course

Almost all technical communicators edit the work of other writers whether or not their job descriptions identify editorial responsibilities. This editing may consist of an informal review for a friend, but often the responsibility is formally assigned. The world of work, then, dictates that people who call themselves technical communicators should be competent at editing. Sometimes these people have the job title of technical editor, but many people with the job title of technical writer also edit the work of other writers.

In addition to teaching editing, an editing course can improve writing by increasing knowledge of how language, visual design, and illustrations work. Writers have often internalized principles of good communication and can use them without articulating them. On the level of sentence construction, for example, a writer may write grammatical sentences without being able to point out the verbs or to define tense. Writers may organize intuitively rather than with a conscious plan. Writers may have limited awareness of page design options and, being more verbal than visual, may overlook possibilities for visual communication. When knowledge is only intuitive and internal, it is hard to make it grow.

To solve problems with grammar, organization, or visual design and to develop options in all these areas, writers as well as editors need to know the rules, conventions, and principles of effective communication, both verbal and visual. Editing requires awareness of how different document features may be used to achieve specific purposes. Claiming professional status also requires the ability to articulate editorial aims and principles, not just to use them intuitively. Awareness of the ways in which the document features function can also expand options for writers by taking them beyond internalized principles.

Roles of Editors

Technical Editing defines editing comprehensively in terms of overall document effectiveness, not just correctness at the sentence level. The measure of a “good” document is in part outside the text, in usefulness and in the match of the document with the users’ needs or the writer’s goals. This comprehensive approach includes basic copyediting.

Basic copyediting limits the responsibilities of editors to grammar, punctuation, correctness, consistency, and perhaps style. The measures of a “good” document are based in the text itself—its sentences and paragraphs.

A broad concept of roles shows students how their specific editorial tasks relate to the others and to the production of a high-quality document. If the students you teach will be copyeditors, for example, they should know about the editor who has helped the writer develop the content and about the editor who manages the document through the phases of production. To see the big picture helps editors see the importance of their own role.

The major divisions of *Technical Editing* parallel tasks that editors may be expected to perform (copyediting, comprehensive editing, and management).

The Design Concept

An important metaphor for *Technical Editing* is design. *Design* refers to the creation of documents that function well for their intended users. Design begins with a sense of the document in use. Various text features, including the grammatical sentences, organization, style, illustrations, and visual design, are materials for the designers of documents in the way that cement and steel are materials for the designers of bridges. The materials are parallel to

the canons of classical rhetoric, especially arrangement, style, and delivery. As in rhetoric, the materials provide ways to work with the document to help it achieve its goals.

The design metaphor emphasizes contributions editors can make to creating functional documents rather than relegating them to cleanup work. Editors participate in document development as architects rather than as janitors. The book's structure emphasizes the materials of design rather than genres, such as proposals and manuals. Arrangement, style, and delivery apply to all genres, though the genres have conventional ways of using them.

The design metaphor may make more sense for comprehensive editing and for editing that begins with project conception than for copyediting that begins after the text is established. However, even cleanup duties assume more value conceived of in the context of designing documents that work rather than in the context of simply fixing errors. Editors collaborate with writers and other editors in design, and the copyeditor is part of the development team. The copyeditor notes design choices that interfere with effectiveness, such as inconsistent or incomplete labeling, and chooses alternatives that work better. The ultimate beneficiaries of collaborative design are readers.

The design concept can influence the way editors think of themselves and the way others think of editors. Even if the concept does not change job descriptions, it emphasizes readers, document effectiveness, and problem solving rather than errors and failures, and it emphasizes high-level thinking rather than superficial work.

Entry-Level Competencies for Students

A technical editing course presumes language competency and some knowledge of technical communication. It should follow at least one course in technical writing or some practical experience in writing or editing technical documents. Although Part 3 of *Technical Editing*, on copyediting, presents specific instruction in grammar and mechanics, it assumes that students have previously heard of nouns and verbs and other components of language, even though their vocabularies may be rusty. Part 4, on comprehensive editing, presumes some acquaintance with technical genres, including proposals, reports, letters, and instructions. Students can benefit from referring, as needed, to a technical writing textbook when they are unsure of these genres and their conventions.

Classes of students at the introductory levels of studying technical communication may concentrate on the early chapters. Advanced students can review those chapters quickly and concentrate on comprehensive editing.

The examples in the exercises and assignments presume no particular subject matter knowledge. Good readers should be able to comprehend unfamiliar subject matter at the level presented by the assignments.

Supplementary Texts for Students

Good editors are good researchers. They look up information when they do not know it. Students may develop the habit of research by using reference materials. The necessary ones for editing are a dictionary, a handbook of grammar and usage, and a style manual.

Students probably own a dictionary and handbook, but you may prefer that they all use one particular handbook. Whether to require them to purchase a style manual depends on how much you will require them to use it. I establish that *The Chicago Manual* is the style manual for editing assignments. The manual is available in the library and in the computer classrooms. Some students do purchase it, and they bring their copies to use in class. Slightly cheaper alternatives are *Science and Technical Writing: A Manual of Style* or a good discipline style manual, such as the *Publication Manual of the American Psychological Association*, which is widely used not only in psychology but also in other disciplines.

I carry a dictionary, handbook, and *The Chicago Manual* to class each day. Having the books readily available encourages students to use the reference books in editing workshops. I often invite them to answer their own questions by offering them the books to consult.

Resources for Instructors

The selections for further reading at the end of each chapter in the textbook are useful resources for instructors as well as for students. In addition, an anthology from the Association of Teachers of Technical Writing (ATTW) addresses the teaching of technical editing directly: *Teaching Technical Editing*, ed. Carolyn Rude (1985). The ATTW anthology offers seven chapters on course theory, goals, and design, six chapters on course topics such as style and statistics, and five discussions of assignments with the documents on

which they are based. See www.attw.org for ordering information.

In addition, the Web is an excellent resource for research on both language and content issues, for tutorials on products, and for keeping up to date on editing methods.

Textbook Website

www.ablongman.com/rude

At www.ablongman.com/rude, you will find the following supplements:

- **Discussion and Application worksheets.** These documents replicate the end-of-chapter activities in the textbook. They can be reproduced for a workbook or downloaded to computer workstations. They are available both in a print version (for a workbook) and an online version (for completion at the computer).
- **Supplementary instructional materials.** Principles of grammar and style are reviewed in slide shows in more detail than they are discussed in the text. For example, one show discusses dangling modifiers, and another distinguishes “although, but, and however” as connectors with similar meaning but different effects on sentence structure and punctuation. Two tutorials on advanced features of Microsoft Word help students develop skills for electronic editing.
- **Documents for editing practice.** Documents that are longer than those in the Instructor’s Manual and suitable for comprehensive editing are available for download.
- **Internet resources for editors.** A list of sites with descriptions will help editors keep up to date on technology and locate reference materials.
- **Instructor’s resources.** A syllabus template and some pdf versions of the transparency masters in this manual are available.

Pedagogical Strategies

The textbook, suggested activities, and assignments all build on the assumption that students learn to be good editors by knowing principles and by practice with a range of editing tasks.

Balance of Theory and Practice

Editing is an expertise based on explicit knowledge. The expertise is to use correct copyediting marks and to emend texts according to conventions of grammar, style, organization, and visual design. But, except at the lowest levels, editing is not simply a skill that one can apply mechanically. Language and documents and reading contexts are so complex and varied that editors constantly make high-level judgments. These judgments are guided by theories of how readers use texts, theories of how strategies of organization and visual design affect usefulness and learning, and the ability to imagine documents in use. There are no rules beyond the simplest editing tasks. A sound theoretical foundation enables good judgment. Thus, all the chapters in the textbook tell why as well as what and how.

Editing Classes

A typical class period establishes concepts and vocabulary, proceeds to a workshop, and concludes with discussion of the editing completed in the workshop. The textbook provides much of the conceptual material. When a reading assignment is due, the class hour may begin with discussion to engage students in articulating the concepts or in asking questions for clarification. Class periods of 1 1/2 hours or longer allow for both some discussion of concepts and a workshop.

The activities at the conclusion of each chapter aim to help students master concepts through discussion and short practice exercises. They are planned to precede the assignments included in this manual, which let students demonstrate mastery on longer documents than those in the textbook.

The Workshop Ideal

Practice is essential to developing editing competence. The in-class workshop permits practice with immediate feedback from you and from classmates. A workshop lets you help students learn to edit correctly before you send them off to complete assignments for a grade.

Workshops focus on specific objectives. The short assignments in the discussion and application activities in the textbook and the assignments in the “Class Materials” section of this manual aim to develop particular skills. Thus, the activities following Chapter 4 require a

variety of copyediting marks, while those following Chapter 11 focus on punctuation and grammar.

Students may complete these activities alone or they may work with partners or teams in the class, sharing the duties of consulting reference materials and discussing the texts.

The Collaboration Ideal

Making some editing activities collaborative reinforces the idea that editors are collaborators rather than simply critics. Collaboration also requires students to develop their vocabularies for talking about documents as they express their choices among various options for a document. And, they hear options from classmates that they might not have considered.

Effective collaboration also requires negotiation. More than one choice for style, organization, and visual design is likely to have merit. Good editors defer to the hypothetical readers in their negotiations rather than insisting on their own preferences. The ultimate editorial question is this: “Will this choice make the document work better for readers?”

Discussion and application activities suggested in the textbook offer opportunities for collaboration. You can monitor participation to encourage collaboration rather than domination by one individual. You can prompt the passive students with questions such as “What would you suggest for a visual design for this document?”

You will need to clarify your expectations about collaboration when you assign editing for a grade. Editors on the job will not always be able to consult with another editor about their decisions; thus, it is reasonable that students will work independently on some editing assignments. If students always collaborate, some may become dependent and simply repeat another editor’s poor decisions along with the good ones.

Articulating Reasons for Editorial Emendations

Editors may make mistakes and offend writers when they change documents to make them “sound better” or because they “like” something a different way. Editors also raise questions about their mastery of their subject matter if they use *tense* for *voice* or *format* for *organization*. A good technical vocabulary suggests expertise—knowledge that has been achieved through specialized study rather than something that all people know. Both for the sake of good editing and for the sake of professional stature, student editors should be encouraged to articulate reasons for editorial emendations using accurate vocabulary.

In order to give students experience and confidence with editorial discourse, you may prompt them with questions such as “Why is a comma appropriate here?” and expect in response “The comma separates two independent clauses joined by a coordinating conjunction” rather than “This is where a reader would breathe.” In a comprehensive editing project, your prompt might be “How will the reader benefit from the movement of paragraph 3 to the introduction?” An appropriate response is “The paragraph provides general information on which the subsequent paragraphs depend” rather than “It sounds better there” or the subjective, all-purpose justification “to make the document flow.” Analyses of document needs and goals may accompany comprehensive editing projects, encouraging both the development of an editing vocabulary and a good plan for editing.

Prompts that focus on readers and the document rather than on the editor will spare egos and will model the discourse that editors may profitably use with writers. A prompt that asks how readers will benefit from a choice reinforces the idea that editing aims to benefit readers rather than implying an accusation. Compare “How will this change in visual design influence comprehension?” with “Why did you do this?”

The Editing Analysis and Management Plan

A prose analysis of the editing needs and goals for a comprehensive project submitted before the editing begins can accomplish several goals for students and for you. For students, the editing analysis provides

- practice of a heuristic for evaluating a document according to purpose and user needs, completeness of information, organization, style, visual design, illustrations, and basic copyediting
- articulation of a plan that encourages a comprehensive rather than a line-by-line review
- a start on the project before the last minute

The analysis gives you a chance to preview the student’s plans and to suggest modifications before a student invests too much time pursuing counterproductive goals. I

require an analysis of approximately 500 words at least two weeks before the assignment deadline. The analysis must describe the need for the document and its users. It includes an evaluation of content, organization, style, visual design, illustrations, and grammar. Just as important as the evaluation are the editing goals that are based on this evaluation. Students have to use specific terms in their analysis, not merely evaluative ones. For example, declaring that the “organization is poor” will not warrant much credit. Rather, students should write something specific such as this: “chronological order rather than order by product features would better serve the purpose of teaching a procedure.” A management plan establishes the tasks in the editing (such as interviews with a client) and deadlines for each one.

Attitudes About Editing

Editors’ attitudes about editing and about the writers whose work they edit influences how well they succeed at editing and how much they enjoy it. The editing course can shape these attitudes. The assumption that editors just fix errors can easily lead to disdain for writers and the work they produce. This attitude defines writers and editors as antagonists and encourages scorn in editors. It also focuses editors on errors rather than on the bigger issues of document content and visual design. It encourages shortsightedness and negativity.

A more productive attitude derives from the assumption that editors collaborate with writers to produce documents that work for the intended users. Editors are problem solvers because they are able to conceive of the document being used by actual readers and because they have mastered a range of tools for solving document problems, including correct grammar, visual design, and organization. They focus on readers and on strategies for making documents work. Editors collaborate with other editors as well as with writers.

The textbook iterates and reiterates the importance of focus on documents and readers rather than on errors and writers, but it can shape attitudes only to a point. If classroom discussion degenerates into hostility or laughter, you may have to steer it back to documents and readers. You might say: “Now that we have defined the problems, what will we do to solve them?” or “Our purpose is to make this document work for readers. What do we need to do?” You don’t need to be inflexible about this point of view—humor relieves tension, and without it the editing job could be joyless. Intervention is necessary when the students are stuck on the criticism and can’t move on to solving the problems.

Activities to Support Classroom Work

A course in technical editing links directly to the world outside the classroom. Students benefit from a concrete sense of the realities of document editing and production. Field trips and guest speakers can expand the course beyond the classroom walls. Electronic discussion lists let them eavesdrop on the conversations of practicing editors.

Field Trip

A field trip to a press particularly interests students who are studying production. This trip can show page makeup, platemaking, printing, and binding. Students may also like to hear from practicing editors in their own workplaces.

Guest Speakers

Practicing editors can show and explain their work on projects in the classroom or onsite. A panel of editors could talk about their strategies for collaborating with writers. A graphic designer could explain the foundations of design decisions or talk about what he or she expects from an editor.

Evaluation of Documents

Another way to invite reality into the classroom is to encourage students to examine the print and online documents that they use in daily life—letters, phone bills, brochures, and manuals. Students can bring print documents to class for sharing, and classes with internet access can study examples available there. Evaluations consider context of use, readers, editorial choices, and possible constraints on the choices (such as time or money). Examples can illustrate good or bad choices, but their quality is usually mixed.

Lurking on a Discussion List or Visiting Organization Sites

Subscribing to an electronic discussion list, such as Techwr-L or Copyediting-L, can introduce students to the issues that professional people discuss. I ask students to lurk for two weeks and to report on the kinds of issues that subscribers raise and the role that such lists can play in an editor’s life. I warn students to learn the codes of communication before they join the conversation and discourage them from posing course questions to the list unless

they have first done their own homework on the subject. I also warn them about the inconsistency of the discussions.

They can also become aware of professional issues by studying the sites of professional organizations, such as those of the Society for Technical Communication (www.stc.org), ACM-SIGDOC (www.acm.org/sigdoc), or IEEE-PCS (www.ieeeecs.org).

Informal Writing Assignments and Course Discussion Lists

Writing informally about editing on an electronic discussion list or bulletin board can reinforce and expand learning. Students respond and explore throughout the semester rather than at two or three fixed exam times. They may write about editorial procedures and concepts, respond to the chapters in the textbook, begin management plans for major projects, analyze documents, evaluate collaboration and workshop activities and strategies, and take positions on editorial issues such as whether to show writers all emendations or clean copy. When a discussion list is available for the class, these comments are public and contribute ideas to classmates. This ongoing discussion may constitute a class participation grade or may, in some classes, substitute for exams.

Requiring written responses to the chapters in the textbook is a way of ensuring reading and, even more, some engagement with the material. If students read, you don't need to lecture or explain so much, and you can get on with discussion or workshops. If students read well and write about what they read, they understand what they read and shape their own ideas about editing. They are informed enough to ask questions, and these questions stimulate discussion by classmates. They become familiar enough with the book to use it as a resource, increasing their independence from the teacher.

Responses to chapters may include summaries, questions that arise from reading, and responses to discussion and application activities. Even if you don't assign ongoing and regular responses for the term, you may incorporate some of these informal writing assignments for their benefit in strengthening learning.

If you establish an electronic discussion list or a bulletin board, you will need to establish expectations and procedures regarding frequency and amount of writing and topics. To minimize your commitment of time to reading and grading, consider establishing the basis of the credit as frequency and amount of writing. Then you won't have to read every word and respond to all the entries. You can spot-check for quality, but you give credit according to whether students have written substantially. Or ask students to identify just one or two responses during a designated period that they want you to read and respond to.

The public nature of a discussion list gives students incentive to write more than drivel. You can also participate occasionally to model appropriate, thoughtful responses. If the students' informal writing is on paper, you could ask students to read their responses aloud in class. Not all students will read every time, but the students' expectation that they might be chosen encourages serious effort.

Exams

Exams can test for mastery of concepts, facts, and skills. In addition to setting standards for comprehension and performance, the test-taking experience itself can prepare students for the tests that are sometimes required for job applicants. Such tests generally emphasize copyediting and ability to consult the dictionary and style manual. The exams may follow the pattern of editing assignments or discussion and application activities. They could ask concept questions or ask students to respond to case studies, requiring them to demonstrate knowledge of editorial issues. I require my students to pass a grammar test with a grade of B or better midway into the course. The test consists of sentences such as those in the D&A exercises in Chapters 10 and 11. They must edit and articulate reasons for their emendations. Students repeat the test (different sentences) until they get that B. Of course they hate the test, but it requires them to become articulate about grammar and punctuation. Ultimately they are glad they did. See pages 83–86 for a sample test.

In place of a final written exam, I require students to present their final projects to the class, highlighting a specific editorial issue, such as visual design, style, or working with a client. This presentation requires the students to speak as professional editors. The review of multiple projects gives students some vicarious editing experience.

A good written exam would be to redesign a document and to explain, in editing terms,

the choices made.

Evaluating Student Editing

Evaluation of copyediting may consider the marks themselves, the correctness and accuracy of choices, and omissions. You can show the way marks should be made or where students have marked inappropriately by using copymarking symbols yourself.

Evaluation of comprehensive editing is more challenging. There are few absolutes in evaluating comprehensive editing, and you will find yourself balancing the existing document, the document as the editor has conceived it, and the document as it might be best for readers. Ideally, you will evaluate specific emendations in context of the overall plan, determining the appropriateness of an emendation on the basis of document readers and purposes and the general way in which the editor is moving toward these purposes. Sometimes a student will have a concept for the document that differs from yours, and you may struggle to let go of your concept in order to evaluate the student's concept fairly.

The editing analysis (see pages 4–5) provides an opportunity for you to help students with their concepts and plans before they complete their projects. Without guidance, students may change a document without making it better or even making it worse.

Managing Evaluation

Evaluating edited work takes longer than evaluating writing. Editing on hard copy creates a messy page, and it may be difficult to follow cut-and-paste directions even if the interlinear marks are clear. If you are evaluating the editing of an unfamiliar document, you must evaluate on two levels—the document itself and the editor's response to it. In addition, most documents present options even for copyediting, and you evaluate each emendation in the context of others. In short, evaluating editing requires reading almost character by character as well as holistically.

Several strategies can minimize the evaluation load.

- Use frequent workshops to give students editing experience. Evaluate the editing in class as students work. Then you will be able to collect fewer, but representative, assignments.
- Have students participate in the review of the edited texts. This strategy works well for copyediting and proofreading assignments on which most students will have responded similarly. Students can be directed to edit in one color of pencil and to mark a classmate's assignment in another color. You can show the edited version on the overhead projector, answering questions about alternative choices as they arise. This procedure has the additional benefits of illustrating that more than one option can often be correct and of giving you a chance to model the use of the editor's vocabulary in discussing the emendations.
- For comprehensive editing, weigh the editing analysis heavily and do not necessarily comment on every incorrect or missing emendation.
- Have students complete comprehensive editing assignments on the computer so that you see the results rather than all the distracting marks on hard copy. If they do so, ask them to submit the original and edited versions. Also ask for an editing analysis or letter of transmittal to the writer to evaluate how well they have identified and solved any problems with the text. Then evaluate the edited version in light of their plans.
- Limit the number of assignments for which students will use documents they have located on their own. It is good for students to have the experience of working on real documents for real clients, but you can trap yourself into time-consuming evaluation of multiple documents as well as the editing of those documents.
- Assign some collaborative assignments. There will be fewer assignments to read. If you set the expectations for collaboration clearly, you can minimize the time required to manage collaborations.

Working with Clients / Service Learning

Students benefit from working with real clients on real documents. The concepts they study become more meaningful when they have to interview and negotiate with clients and consider readers who are more than hypothetical. When they can earn the respect of clients and anticipate their documents in use, they have an enhanced sense of the value of editing. If they offer their services to campus or community groups, they can contribute community service while completing course assignments.

In the beginning of the semester, I assign editing projects such as those in “Class Materials” to develop editing expertise. Later in the semester, students must contract with a real client for at least one project. I reserve the right to approve the projects so that I can be sure that they meet the guidelines before students contract with clients. The analysis of editing goals (see pages 4–5) becomes part of a proposal for a project.

Projects

A good source of projects is employee policy manuals. These manuals often have been developed by a number of people over a period of time as policy issues arise. Writers often develop a legalistic and distancing style, of questionable appropriateness for a document that should encourage good working relationships. My students have edited such projects for Goodwill Industries, Big Brothers/Big Sisters, and Women’s Protective Services, as well as for their own places of work, such as restaurants where they serve on the wait staff.

Management and Agreements

Before implementation, students develop agreement with the client that specifies the level of editing and date promised. The contract in Chapter 24 can be used or modified. Because of the possibility of proprietary information and questions of credit, the contract should specify what use the student may make of the project after the work is complete.

The Computer in the Editing Class

Emulation of Workplace Practice

It is hard to imagine a present-day technical communicator working without a computer. The editing course ideally provides opportunities for students to use computers in editing and to achieve comfort with working from the screen.

Comprehensive Editing and Visual Design

Computers help with copyediting and enable students to experiment with options for style, organization, and visual design. An advantage for teachers is that it is easier to read edited copy that incorporates emendations instead of heavily marked pages.

Online Documents

Technical communicators increasingly write and edit online documents, including online help and websites. Their editing course should provide them with the opportunity to evaluate and possibly modify such documents.

Software Proficiency

As students develop ability to design, they also develop expertise with word processing and page layout programs. I require students to complete a Microsoft Word® tutorial using sophisticated features of the software, such as styles, columns, running heads, and typesetting characters, to increase their sense of options for visual design and their competency to use these options. (See page 9.) See the textbook website for the tutorial.

Pedagogical Options

Workshops

A class scheduled in a computer classroom invites a workshop pedagogy. Students become active learners, applying new knowledge and confronting problems that are typical of workplace editing. The talk that almost necessarily occurs as they work helps them develop their vocabularies and explicit knowledge.

Discussion Lists

Some class discussion can shift to email or chat rooms. Required reading responses give incentive to students to come to class prepared. Reading classmates’ responses may stimulate thinking that would not otherwise have occurred.

Internet Access

The internet and web offer sources of information, including style and web design guides, as well as sample workplace documents for evaluation or practice editing.

Risks

In comprehensive editing, the combination of limited computer expertise and minimal editing

*Line-by-Line
Editing, Distraction
by Visual Design*

experience may result in line-by-line editing. Students may try to work with just the material that appears on the screen without considering the whole document. Students may also be distracted from substantive needs by the possibility for making the document look good.

You can discourage superficial editing by requiring an analysis of editing needs and a plan for editing before students begin work on the computer. You can't control how they work out of class, but you can alert them to the possible risks of comprehensive editing screen-by-screen without a review of the whole document.

*Worker-Watcher
"Collaboration"*

With collaborative assignments in which collaborators share one computer, a worker-watcher situation may develop. Good collaboration never means that one collaborator dominates a group so that the others become observers rather than participants. Again, discussion of the risks and expectations can alert the students to plan for a division and scheduling of tasks so that all collaborators contribute to the project.

*Loss of Hard Copy
Experience*

Students should learn the application of computers to copyediting, but they need some assignments on hard copy to prepare them for work environments in which editors use paper.

The Tools Question

Editing is increasingly technological as editors edit online, use production templates, edit online documents, or participate in design or use of databases for storing document components. Some tools can simplify mundane editing tasks, freeing editors for high-level work. Editors who know tools, such as FrameMaker, Adobe Acrobat, and Microsoft Word, may have advantages in job searches and may be able to influence the uses of those tools in their workplaces as editors with limited understanding cannot. Tool knowledge may increase an editor's options in comprehensive editing.

However, learning tools at a sophisticated level takes time, and if tool learning becomes a significant part of the editing class, it will encroach on the students' time with language and genres. "Editing" can become secretarial if the editor's main competence is using tools. Learning computer strategies is absorbing and easier than learning editing. When courses focus on the technology, the course content becomes the tool, not information design.

At Texas Tech, we try to solve this problem in part by linking specific software with advanced classes. The editing class is linked with Microsoft Word. Students should leave the class as good editors, but they should also be expert users of Word, using especially the tools of online editing, including tracking changes and inserting comments. In addition, they will know Word's options for page layout, including numbering pages and using running headers, using section breaks, using tables, and creating a table of contents. I do not devote much class time to the tool, but I set expectations for use and make resources available. For example, I post the computer center's schedule of shortcourses and point to internet resources. I require digital as well as hard copy of projects and check for styles and more.

*MSWord Tutorial at
the Book Website*

A Word tutorial (available at the website) walks students through various procedures of converting a double-spaced manuscript to a print publication with running footers, two columns, and mirror margins as well as other functions. See "Class Notes" for Chapter 5.

*Chapter 6,
Electronic Editing*

Chapter 6, "Electronic Editing," provides directions for tracking changes and inserting comments. Students may be encouraged or required to work through these procedures as they study the chapter.

Throughout the rest of the semester, I introduce Word functions incidentally, as they are appropriate to the subject matter. For example, when we discuss author queries, I illustrate the Comment function. It helps to have an LCD projector and computer in the classroom so that I can demonstrate and not just illustrate.

2 Course Structure, Objectives, and Syllabus

Goals and Structure of the Course

The goals in a technical editing course depend on student competencies and the place of the course in a sequence of technical communication courses. Goals for any course derive, in part, from what you want students to do and be once the course is complete. Some editing courses stress basic copyediting—mastery of copymarking techniques, grammar, and mechanics. Advanced courses emphasize comprehensive editing and management. *Technical Editing* can work in courses with either emphasis.

After the introductory chapters that establish the context for editing, the structure of the book parallels a typical editor’s career path from the entry-level job of copyediting, to comprehensive editing, to management and the supervision of production. Copyediting skill is a prerequisite for comprehensive editing assignments and for most managerial responsibilities. The distinction between copyediting and comprehensive editing is less definite in the world of work than in the textbook—people with the title of copyeditor often consider style, organization, and visual design. However, the distinction helps students comprehend different approaches to editing and variations in expectations that people may have when they request editing.

You can structure the course differently. Students who have already mastered copyediting may benefit from a course that begins with comprehensive editing. These students may use the copyediting chapters for reference.

Objectives

Overall Objectives

Some objectives will apply whatever specific competencies you emphasize. These objectives are not represented in dedicated textbook chapters or class periods, but they inform the entire textbook and apply in most or all classes. They address student growth in editing not just in the course but also when the term is complete.

1. Develop understanding of editing and its role in document development, publication, and use.

This understanding enables editors to define specific editorial tasks in their broader contexts. A broad definition helps keep editing from becoming simply mechanical.

2. Edit effectively, on a range of editing tasks and documents.

Effective editing requires knowledge about information design, a systematic procedure of analysis and implementation, and ability to use the conventions of copymarking.

3. Develop productive attitudes and habits.

Productive attitudes include respect for writers (even when they make mistakes), respect for one’s own strengths as an editor as well as for the limits of editorial privileges, and respect for collaboration. Productive habits include the habits of inquiry and checking. These attitudes and habits lead to job satisfaction and good working relationships.

4. Prepare for your role as a professional and for ongoing learning once the course is complete.

Attaining professional status and “membership” in the profession requires knowing its assumptions and conventions. Professionals accept responsibility for keeping up to date. They know and use printed and online resources for technical communicators, including style manuals and periodicals, and participate in organizations and workshops for professionals.

5. Develop portfolio materials.

Projects from the editing class may be appropriate additions to a professional portfolio.

Specific Course Objectives

One place to begin defining your own course emphasis and structure is to select and weigh objectives from the list that follows. On a 3-point scale, 1 means “essential,” 2 means “important emphasis,” and 3 means “supplementary.” Insert additional objectives in the space at the bottom of the list.

priority

1 2 3

Possible Course Objectives

___	___	___	Develop understanding of editing and its role in document development, publication, and use.
___	___	___	Develop productive attitudes and habits.
___	___	___	Prepare for your role as a professional and for ongoing learning once the course is complete.
___	___	___	Copymark a document using the established symbols and conventions.
___	___	___	Know the function of style sheets for a document and how to create and use one.
___	___	___	Edit electronically where doing so is appropriate.
___	___	___	Use advanced features of Microsoft Word or other program for editing.
___	___	___	Understand online markup, including HTML, XML, and SGML.
___	___	___	Identify reasons for editorial emendations and edit objectively rather than arbitrarily.
___	___	___	Increase mastery of grammar, mechanics, punctuation, and spelling.
___	___	___	Distinguish proofreading from copyediting; proofread for verbal and visual aspects of a document.
___	___	___	Copyedit quantitative and technical material and reference citations.
___	___	___	Copyedit illustrations.
___	___	___	Edit for style using principles of effective style.
___	___	___	Edit for organization using principles of effective organization.
___	___	___	Edit for visual design using principles of effective visual design.
___	___	___	Edit illustrations for appropriateness of form, labeling, and text parallels.
___	___	___	Edit hypertext comprehensively, considering purpose, users, and principles of screen design as well as grammar and style.
___	___	___	Develop strategies for collaborating with writers and other members of a document development team.
___	___	___	Understand the production process and the editor’s responsibilities throughout the process.
___	___	___	Understand graphic design and its terms well enough to communicate with a graphic designer.
___	___	___	Prepare camera ready originals using desktop publishing software and hardware.
___	___	___	Know resources for editors, including style manuals, professional organizations and periodicals, and publications on writing and editing.
___	___	___	Know and respect ethical and legal constraints on electronic and print publication.
___	___	___	Estimate time accurately for different editing tasks.
___	___	___	Develop a portfolio of samples of writing and editing.
___	___	___	_____
___	___	___	_____
___	___	___	_____

Sample Syllabus

This syllabus presumes a 15-week semester and a comprehensive approach to editing. It could be modified for other terms and other course objectives. For example, the course could focus on either copyediting or comprehensive editing, or one course could be devoted to copyediting while a follow-up course is devoted to comprehensive editing, production, and management. Specialized courses could expand the coverage of each topic with additional workshops.

Syllabus at the Website to be Customized

A version of the syllabus at the course website enables you to cut and paste to tailor this syllabus to your course.

D&A Activities

The chapter notes (Part 3 of this manual) offer suggestions for teaching each topic. “D&A” refers to “Discussion and Application” activities suggested within the textbook. Students complete the assigned activities for the corresponding chapter out of class; they complete additional activities as in-class workshops.

Class Prep Assignments

“Class prep” assignments require students to write out brief answers to D&A problems. I collect these at unannounced times and award class participation points mostly on the basis of completeness. The D&A activities are also available at the website in a form that allows students to complete them at the computer.

In-Class Work

“In-class” work uses materials from the D&A activities as well as from the “Class Materials” section of this manual and from the website. Students work individually or in small groups.

Assignments

Assignments 4.1, 9.1, 11.1, 12.1, and 13.1 and teaching notes for these assignments are in “Class Materials” (Part 4 of this manual). The assignments are numbered to reflect the chapter reached in study. Thus, assignment 11.1 assumes knowledge of Chapters 1–11. Other assignments, including some for comprehensive editing projects that students might complete at the computer, are at the book website (www.ablongman.com/rude).

Threading of Concepts and Methods in the Early Weeks

This syllabus threads conceptual and methods instruction (Parts 1 and 2 of the textbook) during the first weeks of the course. From the first day of the course, students begin to practice copymarking. They like getting started on editing, but they also need grounding in concepts. Thus, the syllabus does not entirely match the sequence of chapters in the textbook, which are grouped by related issues. While students are discussing readers and writers, they continue to practice copymarking for part of the class period.

Pairing of Chapters 5 and 6

Chapters 5 and 6 are paired here after students have studied the other chapters through Chapter 12. There are two reasons: through Chapter 12, students are developing proficiency with hard-copy markup by working on texts that require attention to details and use of the marks of conventional hard-copy markup. They can more directly apply the methods of soft-copy markup and electronic editing to comprehensive editing. A second reason for delaying Chapters 5 and 6 is to give students a bit of a break after an intensive seven weeks with multiple assignments and an exam. However, if you wish to require electronic editing of assignment 11.1, Chapters 5 and 6 will need to be assigned in sequence.

Final Weeks

A computer classroom and projection equipment will be especially useful in weeks 12–15.

In the final weeks, when students are busy with client editing projects, class preparation requirements diminish, and class periods combine instruction with workshops on the projects.

Oral Presentations as a “Final Exam”

In the oral presentations at the end of this syllabus, students present their final projects to the class with a focus on a specific editorial issue. One may highlight editing for style, another may discuss negotiating with a writer or client, and another may discuss options for organization. The presentations require students to use the language of an expert in editing. The various class topics provide a review and illustration of multiple editorial issues.

Abbreviations used in this syllabus:

D&A	Discussion and Application: activities concluding chapters in the textbook
A xx.x	Assignment
WS	Worksheet
CM	<i>Chicago Manual of Style</i>
IM	Instructor’s Manual (see Part 4, Class Materials, and the website)

Week	Topic	Reading	Class Prep	In Class	Assignment
1	Introduction, copymarking What does an editor do? Copymarking: Hard Copy	Ch. 1 Ch. 4 CM 1	D&A 2, 3 D&A 1, 3, 4, 5	Worksheets 1 and 2 (pages 41 and 42, IM) discuss responses D&A 2	
2	Readers... Collaborating with Writers	Ch. 2 Ch. 3	D&A 2, 5 D&A 5	D&A 1 or 3 or both D&A 1; review A4.1	A4.1 (Nitrogen)
3	Copyediting Consistency	Ch. 7 Ch. 8	D&A 1, 5 D&A 3	D&A 2, 4 (Fleet Sign) review of style manuals	
4	Spelling, Capitalization... Grammar	Ch. 9 Ch. 10	D&A 4, 6 D&A 1, 4, 5	D&A 1 D&A 6, 7, 8, 9	A 9.1
5	Grammar; Punctuation Punctuation	Ch. 10, 11 Ch. 11	11: D&A 1,2, 9 D&A 6	11: D&A 3–5 D&A 7-8	
6	Midterm exam Quantitative Material	Ch. 12 CM Ch. 13	D&A 1–6	see IM page 86 A 12.1	A 12.1
7	Copymarking: Soft Copy Electronic Editing	Ch. 5 Ch. 6	D&A 2, 5 D&A 1, 2	MS Word Tutorial 1 MS Word Tutorial 2	
8	Proofreading Comprehensive Editing	Ch. 13 CM Ch. 3 Ch. 14	A 13.1 D&A 2	D&A 5–7 review of exam D&A 1	A 13.1
9	Style: Sentence Structures Style: Verbs	Ch. 15 Ch. 16	D&A 1–4 D&A 1, 2, 8	discuss 1–4	
10	Style Organization	Ch. 17	A 16.1 D&A 5	Discuss 16.1 D&A 4	A 16.2
11	Organization Visual Design	Ch. 18	A 17.1 D&A 1, 2, 4	A 17.1 WS 18.1	proposal for final project
12	Illustrations Editing for Global Contexts	Ch. 19 CM Ch. 11 Ch. 20	D&A 1	small groups: D&A 2, 3, 4 D&A 3	A 18.1
13	Editing Online Documents Legal and Ethical Issues...	Ch. 21 Ch. 22	D&A 2	D&A 1 Conferences: Classmate editing PowerPoint presentation D&A 1	
14	Type and Production Management	Ch. 23 CM Ch. 18 Ch. 24		www.adobe.com/support t D&A 3 D&A 1, 2	
15				oral presentations oral presentations*	final project

*These presentations may take place during a final exam period if there is no written exam.