

English 392, Editing for Audience, Style, & Voice: Course Information

Fall 2010 – Mondays & Wednesdays, 12:00 - 1:15
Prof. E. Shelley Reid

Contact Points

Robinson A420: Mon. 2:00-4:00
Tues. 10:00-11:30
Wed: 10:00-11:30 — and by appointment

Office Phone: 703-993-2772 (Google Voice # for Texting Only: 571-306-2772)

Online: ereid1@gmu.edu
<http://engl392001fall10.pbworks.com/>

Goals

This class is designed to provide an introduction a range of skills and rhetorical strategies associated with textual editing. We'll pay attention to the details of close copyediting, learn to analyze the nuances of word-choice and syntax that contribute to a text's "style," and explore some principles of visual design. We'll also explore the situated negotiations editors face as they attend to local, institutional, or publication expectations; communicate with authors; and prepare texts for publication. Assignments in this class will focus particularly the skills necessary for non-fiction textual editing, but you may also have the opportunity to apply those skills to other kinds of editing.

By the time you finish this class, you will better be able to do the following:

- Understand how to adapt texts for different audiences, styles, and genres
- Make editorial judgments that balance the needs of the author and the publication
- Consider and respond to a range of rhetorical and institutional expectations regarding text-editing
- Consistently employ skills in editing for fluent, correct, persuasive, lively, and stylistically appropriate prose
- Edit both hard copy and electronic documents, attending to both alphabetic and visual elements, using both manual copymarking and online editing tools
- Describe the many roles that professional editors may assume, and their ethical and professional responsibilities

Of Note: While good writers and good editors share some skills, the correlation isn't complete or exact. Good writers frequently need to ignore their inner editors; good editors often need to divest themselves from the intellectual or emotional goals that drive writers. You should thus be prepared to find your newly enhanced editor's brain and your ever-vital writer's soul at odds with one another at some points this semester, rather than always working in easy tandem.

Tools

Textbooks

The Copyeditor's Handbook (2nd ed.) by Amy Einsohn

The Non-Designer's Design Book (2nd ed.) by Robin Williams

Style: Lessons in Clarity and Grace (10th ed.) by Joseph Williams

Note: Several slightly different titles, versions, & editions of this book exist; please try to purchase the one listed above

A Writer's Reference With Exercises (6th ed.) by Diana Hacker—or another recent, comprehensive, grammar-and-style reference book

Also locate or purchase

One current issue apiece from two different magazines

A significant sample of writing from each of two different prose authors

Software: You need access to MS Word or other program that allows change-tracking

Grading Overview

Short Editing Projects	30%
1. Style/Audience Analysis Project	6%
2. Edited "Expert" essay + commentary	6%
3. Revised "Expert" essay + commentary	6%
4. Style/Audience Translation Project	6%
5. Informational Poster/Flyer OR Editor's Choice Project + commentary	6%
Editing Exams	10% (5% + 5%)
Quizzes, Homework, Participation	25%
Includes homework with corrections & explanations, quizzes, in-class writing, participation in workshops and discussions	
Weekly Sentence Log	10%
Collaborative "Live Editing" Project	15%
Includes work plan, letter to author, edits with explanations, final project, and final report	
Final Exam	10%

Completion Policy: You must complete all projects and exams to pass the class.

Grading Expectations for Project Assignments

To earn "A"-level grades, your work will need to be

- **complete**, including all steps or pieces, and responding to all designated questions
- **correct at the sentence/mechanics level**, according to current standards of Edited American English
- **stylistically appropriate**, according to the audience and purpose of the piece—this may include visual as well as textual style
- **demonstrative of best practices in editing**, including standard editing marks/processes, design or layout elements, and editorial ethics
- **rhetorically adept**, with attention to the needs of the individual author and the general context, purpose, genre, and/or professional situation
- **aware of complexities**, alternatives, contradictions, and/or multiple variables, as demonstrated in reflective or explanatory writing as well as in editorial comments

Grading Expectations for Homework Assignments, Quizzes, & Logs

Homework assignments and quizzes will be graded as follows: **H** (Honors, 100%), **S** (Satisfactory, 80%), **U** (Unsatisfactory, 60%), or **0** (zero). The distinction between H and S grades for homework assignments will be based on the degree to which your explanations acknowledge the rhetorical difficulties of good editing. The distinction between H and S grades for quizzes will be based on the degree of correctness and/or propriety of responses.

Homework assignments will comprise roughly 15% of the final grade; quizzes, about 5%.

Sentence logs will be evaluated every 3-4 weeks during the semester, and given a grade of **H**, **S**, or **U** (see above). To earn an S, the log needs to include the minimum number of entries, generally complete and on time; the entries should be relevant to current class discussions, and the explanations need to be reasonably accurate and specific. Logs that meet those qualities and exceed them—in range of sentences studied and/or in quality of explanation—will earn H grades. Some bonus credit may be given in each marking period for a higher *quantity* of sentences logged & commented upon (assuming all other requirements are met), with extra comments upon peers' sentences earning somewhat more favorable notice.

Note: Except where specified or in emergency situations, assignments generally may not be turned in via email, drop-off, best friend, mailbox, or carrier pigeon.

Course Exams

All course exams will be open book, open note, and open internet.

Good editors don't need to look *everything* up, because that slows down their work pace, but they are smart enough to recognize when they don't know something and need to check a reference work. (Quizzes will be closed-book, to encourage you to develop memory & speed.)

Other Policies of Note:

Attendance is expected. This is a collaborative, workshop- and participation-intensive class, so missing class will affect your participation grade. (And we'll miss you!)

Late work: Please plan to keep up with work in this class! Homework and quizzes will not be accepted late; they cannot be made up. (Turning in partial work will be better than skipping assignments.) Other late work will be penalized 5% for each calendar day late. Lateness or absence due to rare, uncontrollable, natural disasters won't be penalized; please contact me as soon as possible to work things out. You have one **emergency pass** for the semester: the chance to turn in any assignment up to three days late without penalty. (Passes may not be used for an assignment your team was depending on for the live-editing project.)

Classroom conduct: Although it goes without saying, sometimes saying it is important, especially for an interactive class: you should maintain an attitude of respect and courtesy—though certainly not always agreement—toward other class members. Your collaborative team will also set expectations for the Live Editing Project, by which you'll be expected to abide.

Professional conduct: As an editor, you also need to demonstrate respect and courtesy toward the authors whose texts you review. In many cases this semester they will be real people who have trusted you with their work. You should not discuss or distribute such texts outside class without their permission. We'll talk this semester about how to balance your own reactions of humor, frustration, and/or confusion with the need not to speak disrespectfully about the texts or the authors who created them. Generally, though, professional editorial conduct goes **beyond "the golden rule"**: you might not mind if someone said/did X or Y concerning your writing, but your author might.

Students with disabilities: Students with documented disabilities are legally entitled to certain accommodations in the classroom. Students requesting such accommodation should present me with a contact sheet from the Disability Resource Center (703-993-2474). I will gladly work with students and the DRC to arrange fair access and support.

A few suggestions about emailing me

I spend a lot of time on email, and would much prefer to answer your question when you have it (and while it's still a small question) than to have you forget the question or have it turn into a large frustration! You can help me to help you if you can . . .

- use your **GMU address**; for privacy reasons, I will respond only to that address.
- put the **course number**—"Engl 392"—in the Subject line, along with a short description of your reason for writing, and take the extra minute to write a professional piece of communication (salutation, message, signature, absence of glaring errors, etc.).
- **be specific** in your question or comment: what have you already tried or considered, and what are you now concerned about?

I read email daily, but I don't always respond immediately; I usually do email catch-up at the end of the week. If your question is **time-sensitive**—you need a response soon to meet a deadline—please indicate that in your message. If I don't get back to you over a weekend, please send me a quick reminder in case I've forgotten.

Assignments

This rough copy is downloaded from the wiki pages for use as reference in the archived syllabus; the text is fine but not updated, and the links don't work. If you have questions about these assignments, email Shelley.

Weekly Sentence Log

Go to Sentence Log home page

Goal:

To increase your awareness of how sentences are put together, your ability to articulate that awareness, and your understanding of how a range of readers might respond to a particular syntactic and/or stylistic approach.

Due by 11:59 pm every Sunday: 3 samples + explanations

Skim your two magazines, your two Prose Stylist authors, or any other text at hand looking for model sentences to share with your editing peers. Each week, you need to provide **three examples** of an interestingly structured or stylistic sentence or two (cite the author & source text names), and **briefly explain** (2-3 sentences) what grammatical, syntactic, linguistic, rhetorical, and/or stylistic feature of each one caught your eye.

NOTE: To earn full credit, you need to analyze like an editor, looking at the grammatical features of sentences, rather than like a literary scholar, looking at the plot, character, emotion, figurative language, or voice of the sentences. This may take some practice on your part!

After the first week, **one of these three sentences must come from a peer's Log**; you must choose a different peer each time. Include his/her sentence and comment, and add your own comment to it, expanding the discussion rather than just saying "I agree." When you've saved your page, **TAG** it with your peer's name so s/he can find out who's looking in on his/her sentences.

Logs will be scored 3-4 times during the semester. To earn **H-level** credit, you might try to

- * pick sentences or short clusters of sentences that demonstrate a principle we've discussed recently (or are about to discuss) in class, **and/or**
- * pick sentences or short clusters of sentences that demonstrate a vivid or unusual approach, voice, or style, **and/or**
- * explain with some care what is and isn't present in the sentence(s), and what the effect on a reader might be, **and/or**
- * explain with some care the differences (and consequences thereof) between sentences/styles you've demonstrated in your log, **and/or**
- * try your hand at imitating the sentence, and note what was easy/difficult/interesting about that exercise.

You may take one week off from your Log this semester without penalty. Everyone gets post-Thanksgiving Sunday off.

If minimum expectations are met (regular, timely, complete Logs), some additional credit may be granted for posting additional model sentences + explanations, published/public examples of bad

sentences + explanations, and/or additional conversations with peers about sentences. Please highlight any such contributions as **EXTRA**.

Sentence Log [Grading Rubric](#)

SP 1: Style/Audience Analysis

Choose one article from each of your two magazines to compare stylistically across three measurements. The articles should be

- * at least 2-3 magazine pages long (with each page including substantial text)
- * similar in some key way (both special feature articles or advice articles, e.g.)
- * fairly mainstream for that magazine, as far as you can tell

You'll need to turn in both articles: photocopy, cut out, or scan+post. You'll probably want to annotate/mark-up the articles as you go; you can turn in your annotated copy or a clean copy.

Begin with a paragraph or so **analyzing the target audience** of each magazine. Drawing on specific examples regarding the other articles, layout, style, advertising, regular features/departments, visuals, pull quotes, organization, or other macro-level elements, **explain** who the key readers are for each publication and why you think they read the magazine.

Keeping that audience/purpose in mind, analyze the chosen pair of articles in three different ways, each time with the goal of using examples to suggest how a writer/editor might use different approaches in preparing a text for each magazine.

First, do some **counting** in a section of each article, and in a paragraph or so, report on any surprising similarities or telling differences at the word/sentence level. You might count words per sentence, adjectives or active verbs, modifier clauses, simple vs. complex sentences, first- or third-person references, slang or insider-terminology usage, etc. You might run a sample through a readability rater, like [this one](#) or [this one](#) or [this one](#), which will do some of the counting for you. Be sure to explain the import of what you tally.

Second, look at pieces of the **structure** of each essay, in order to provide a paragraph or so of advice about particular strategies authors/editors might follow in shaping an article for each magazine. What do you notice about the title, the opening/closing paragraphs, the use of sections or formats or visuals? How might you describe the rhythm or the dance-steps of each piece from beginning to end?

Third, in a paragraph or so, try to articulate the **mood or tone** of each piece, which is created through content/topic as well as through word choice. Should an author/editor aim for a mood or tone that is *reasoned* or *exuberant*, *informative* or *entertaining*, *cautious* or *encouraging*, *factual* or *humanized*, *concise* or *elegant*, or some other approach or combination of approaches? This may be the most difficult aspect to pin down; sometimes it's easiest to demonstrate tone via comparison, either between one article and the other or between what the author wrote and what s/he *could have written*.

Your analysis may but need not be integrated into an essay-essay; you should aim for 500-900 words of explanation. If you're running short, look for additional examples; if you're running long, try to focus on just the most interesting similarities or differences.

[SP1: Grading Rubric](#)

SP 2: Edited "Expert" Essay

Download and review the "expert" [essay you have been assigned](#). Reformat as needed to print out a double-spaced version of it with 1.25" margins, and complete a **medium-level copy-edit** with the goal of publishing this selection **in a topic-focused magazine**, for a column directed toward people who are new to this particular topic. That is, if the essay is about Siamese cats, you'd imagine editing for a magazine about cats or pet care or animals. (Don't worry too much about a particular "house style" unless you need to do so to make a decision, say, about the Oxford comma.) This text is intended to become a short column of **about 400 words**.

In addition to copyediting for correctness and clarity at a medium level, you need to suggest four substance revisions, the kind that occur at a more intensive editing level: note where *and why* the author should substantively **change, move, expand,** and **delete** a section (at least 1-2 sentences) of the text. (These should be different sections.)

Use legible proofreaders' marks and queries on hard copy, and attach any additional comment(s) for the author (for these, you may use a separate page and/or sticky notes). Submit two copies of the edited version ("signed" with your own pseudonym): one for Prof. Reid, and one for the author. To Prof. Reid's copy, attach a commentary (1-2 paragraphs) explaining any guiding principles you used and/or difficulties you encountered.

SP 3: Revised "Expert" Essay

Review the editorial comments you received on your expertise text. **Before you make any changes, write an initial response commentary** to share with Prof. Reid: a paragraph or so noting your reactions to both the general experience of having this piece edited and/or to specific suggestions made by the editor, agreeable or less so.

Next, revise your text in response to the editorial comments. (This is not the time to turn it into a brand new masterpiece; you may make a few authorial emendations beyond the editor's suggestions if you deem it necessary.) You can download a copy from the [SP2 page](#).

Write a short memo to the editor: use a clean, professional, single-spaced [memo format](#). You should respond briefly but generally to the overall suggestions; note/explain any editorial suggestions you did **not** accept; and explain any unrecommended additional changes you made. Selections from your memo will be posted anonymously to the wiki (by Prof. Reid) to enhance our discussions about how writers and editors collaborate.

Finally, go back and expand the commentary you started writing for Prof. Reid. Include any additional reflections or concerns about revising this essay. Please also briefly note what would have made this experience better for you as an author, and what might have made it worse. Turn in (hardcopy) the originally edited copy, your revision (clean copy), and your reflective paragraphs; continue using your pseudonym rather than your real name.

[SP3 Grading Rubric](#)

To see how other writers have responded about their editors (though not always **to** their editors in a professional mode!), consider browsing these posts and the accompanying comments:

- [Copyeditor Rant](#)
- [Copyeditor Revenge](#)
- [STET, Please](#)
- [Like Cures Like](#)
- [Sweet Stet](#)

SP 4: Style/Audience Translation

Go back to your two magazines (or pick another magazine if you find you need to do so). Pick one magazine as the **target magazine** for which you will imagine yourself as a mid-level editor. From the other magazine, choose an article to use as the **submitted article** to analyze and respond to. The article should be

- * at least 2-3 magazine pages long (with each page including substantial text)
- * written on a topic that you can imagine being relevant to and publishable by the target magazine
- * notably different in approach, emphasis, and/or style from the expectations of the target magazine

Your assignment is to write a "revise and resubmit" letter to the author of the **submitted article**. In it, you will explain why and how the article will need to be rewritten if it is to be published in the **target magazine**. For the purposes of this assignment, your letter will be a bit more formulaic and specific than such letters usually are, but it will cover aspects that are crucial to such a process.

You should address **three aspects** of the submitted article:

- * its overall topic, approach, angle, and/or emphasis
- * its structure, organization, and/or balance of elements
- * its sentence-level style and/or diction

For each, you need to explain, **specifically and concisely**, what the author needs to change and why the change(s) will better match the needs of the target magazine and its readers, on principle.

You'll need to provide **five to eight original rewritten sentences** for the author of your submitted article to consider, at least one for each of the three aspects listed above. (Include both the original and the rewritten sentence[s] in your document.) Where it's difficult to spot the differences between

the two, you should explain, but try not to overexplain, especially when you have already discussed the relevant editorial principle.

Your letter should also, where applicable, include (brief) overall information about the target magazine and its audience/purpose, and (brief) references to any elements of the submitted article that already meet or nearly meet those goals.

Letter-like elements of this assignment:

- *Salutation/closing
- *Brief opening & closing gestures ("Thank you for.... I look forward to....")
- * Business letter tone, style, approach (First/second person)

Un-letter-like elements of this assignment:

- Double space the document
- Indent to include example sentences (original and rewritten)

Length: 800-1200 words. If you're running short, look for additional examples; if you're running long, try to focus on just the most important changes to make.

Please Post to your Private Page. Hardcopy assignments will be accepted in tech emergencies.

SP 5: Informational Poster/Flyer or Editor's Choice

[SP5 Grading Guides](#), both options (PDF)

Poster Option

Review the ["expertise" document](#) you have chosen for this assignment; where necessary, perform a **light copy-edit** and be sure to check up on any information that does not seem correct so that you're working with clean, correct copy.

Next, envision a target audience in their "natural habitat," and produce a **neat mock-up** of a single-page poster, flyer, brochure, webpage or equivalent that incorporates the most important information in a way that will reach that audience. Use at least four visual design elements (such as font size/type, layout, graphics, illustrations, color) that are appropriate for that context and that support the transfer of information.

Cut, condense, supplement, and/or re-organize information as needed (a heavy edit may be necessary as you move to the final document). **Don't be a wimp, and don't be a text-addict:** successfully cramming all 256 words from the original onto your poster won't win you any awards.

This is a rough design: do not spend time agonizing over getting all the visual details exactly right. Depending on your level of facility with design software, you may choose to use placeholders ("add picture of X here"), design notes ("dark green font"), and/or collage or hand-drawn elements to indicate what you envision.

Bring/post two copies of the copyedited document and the mock-up: one for Prof. Reid (turned in or posted to your Private page), and one, without your name, brought to class. (This second copy need not be full color.) To Prof. Reid's copy, attach a commentary explaining any guiding principles you used and/or difficulties you encountered (here you should reference terms from Williams); **also explain** how your visual-editing work in this project complements and/or extends your textual editing skills (specific to this project or generally). Strong commentaries will reach past this single final project to briefly explore gray areas or challenges of editing work more generally.

Editor's Choice Option:

Choose a short real-world document to edit: fact or art, hard-copy or online, text-only or text+visual design. You may edit an entire short document, or edit 3-5 pages' worth (or equivalent) of a longer document. You may choose a document from work, find one in the outside world, or solicit one from a friend or peer; be sure you have any necessary permission to use and share this document. It should be in need of enough editing to show off your skills, and need a kind of editing you can and wish to undertake. You should provide at least a medium-level of copyediting.

Submit an original copy and the marked-up document (include a memo to the author if that seems appropriate). Attach a commentary that **first** outlines the rhetorical situation of the document (who's the author, what's the goal, how will this document be used) and **then** explains any guiding principles you used and/or difficulties you encountered. **Also note** how this work demonstrates your knowledge and/or growth and/or interests as an editor. Strong commentaries will reach past this single final project to briefly explore gray areas or challenges of editing work more generally.

Bring at least one copy of the edited document to class, even if you edited it using Track Changes. You may submit your whole project in hard copy, or submit some or all of it to your Private Page.

Collaborative Live Editing Project

Working with a partner or pair of partners, you'll choose 1-2 texts from anonymous submissions by students in other English classes this semester; edit them for correctness, style, cohesion, and audience impact; and communicate with the authors about your suggested revisions. More about this assignment will be posted later in the term.

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Reading assignments are from *Copyeditor's Handbook* (Cpy), *Style* (Stl), *Writer's Reference* (WRef), and *Non-designer's Design Book* (NDes)

Some readings and exercises will be posted online on E-Reserves (ERes) or our PBWorks site (PBW): <http://eng1392001fall10.pbworks.com/>

Reading and editing assignments are due at the start of the class period unless otherwise noted. **Sentence logs are due Sundays, 11:59 pm.**

Date	Class Activities	Homework & Quizzes	Reading Assignments	Exams & Projects
A30	Introductions LRR HOA Needs You! Expert essay #1			
S1	Rhet-itors Naming of parts; to-learn lists Start sentence log	H1: Online Diagnostic (Checked + 3 Explanations)	PBW/Online: Kamiya Cpy: Ch. 1 + pp. 29-36 WRef: Skim B (grammar basics), start "to-learn" list	<i>Bring a good piece of prose</i>
S6	Labor Day: No Class			Sent. Log Due midnight Tues.
S8	Macro Audience: focus/emphasis Sentences & clauses	H2: <i>PBW</i> Exercise 1 (Checked + 3 Explanations)	WRef: G5+G6 (fragments/runons) Stl: Lessons 1 & 2	<i>Bring magazines for SP1</i>
S13	Medio Audience: paragraphs and readability Thought-stopping punctuation	H3: <i>Cpy</i> Exercise A & B (C+3E) <u>Quiz 1</u>	Cpy: Ch. 4 Stl: Appendix 1 WRef: <i>Optional: skim P3, P4</i>	Sent Log: Due midnight Sun. <i>Sign up for Group Conference</i>
S15	Micro Audience: word/sent. Modifiers and commas	H4: <i>Cpy</i> Exercise E & G (C+3E)	Cpy: Ch. 6 & Ch. 7 WRef: <i>Optional: skim all other P</i>	Sent Log: Due midnight Sun.
S20	Copyeditors' Choices	H5: <i>PBW</i> Exercise 2 (C+3E) <u>Quiz 2</u>	Cpy: Ch. 2	SP1: Style Analysis
S22	Hyphens + Review	H6: <i>Cpy</i> Exercise C + D1 (C+3E)	Cpy: Ch. 5	

Date	Class Activities	Homework & Quizzes	Reading Assignments	Exams & Projects
S27	Exam 1			Exam 1
S29	Advanced Sentence Problems 1 Editor as Teacher & Checker	H7: PBW Exercise 3 (C+3E)	Cpy: Ch. 14 PBW/Database: Sommers +Skim FactCheck (ERes)	<i>Sign up for Group Conference</i>
O4	ONLINE CLASS OPTION When Size Matters Ethical Considerations	H8: PBW Exercise 4 (C+3E)	WRef: Skim "S" (sentence struct) Stl: Lesson 12	
O6	Advanced Sentence Problems 2 Editor as Rhetor & Advocate	<u>Quiz 3</u>	PBW/D'base: Rhet. Approach PBW/D'base: Sentence chunking	
O11	<i>Fall Break: Class meets Tuesday</i>			
O12	Actions and Characters Science vs. Reporting		Stl: Lessons 3 & 4	SP2: Edit an Expert
O13	Cliché Day Live Editing Introduction	H9: 2 each from STL 3.2-3.3, 3.5, 3.6, 4.1, 4.4, 4.6 (C+3E)	WRef: Skim "W" (Word Choice)	<i>Bring (e)copy of 2 pop song lyrics</i>
O18	Keeping it Together	H10: STL —1 each from 5.2, 5.3, 6.2; 2 each from 7.1, 7.4 (C+3E)	Stl: Lessons 5, 6, & 7	<i>Optional: Exam 1 Recoup</i>
O20	Naming of Parts: Style Live Editing Choices & Plans	<u>Quiz 4</u>	ERes: Comprehensive Editing (E-reserves p'word = <i>voice</i>)	SP3: Revise as an Expert
O25	The <i>je ne sais quois</i> Project work	H11: STL —2 each from 8.1, 8.2, 9.2, 9.3 (C+3E)	Stl: Lessons 8 & 9	Begin Live Editing Project
O27	Restyling Project work	H12: STL 9.4 + reflection	ERes: Editor's Dilemma	<i>Bring Magazines for SP4</i>

Date	Class Activities	Homework & Quizzes	Reading Assignments	Exams & Projects
N1	Expert Essay #2: in-class Project work; review	<u>Quiz 5</u>	Stl: Lessons 10 & 11, Appendix 2	
N3	The whole nine yards Project work			SP4: Style Translation
N8	Exam			Exam 2
N10	Editing C.R.A.P.		NDes: Ch. 1, 3 & 6 (skim 2, 4-5)	<i>Live Editing: Cross-Check</i>
N15	Editing fonts Editing people		NDes: Ch. 9-11 (skim 7-8, but <i>read 8 if your SP5 will be a poster</i>)	<i>Live Editing: Graded Draft</i>
N17	Editing on the Web Sticky editing wickets	H13: Design Re-do	ERes: Editing Images	
N22	Project Work Design Lab: No Wimps!			<i>Optional: Exam 2 Recoup</i> <i>Optional: Quiz Make-up</i>
N24	NO CLASS: Thanksgiving			
N29	Editing in the workplace			<i>Live Editing: Final, Ltr, Rpt</i> <i>Optional: Bonus Editing</i>
D1	Editing and Writing	H14: PBW Live sentences		
D6	Reviews and Revisions	H15: Strengths Analysis		
D8	What does an editor do?	<i>Optional: H16, Revision of SP 1-4</i>		SP5: Choice/Poster
FINAL EXAM: Monday 12/20, 10:30 am – 1:15 pm				