

## RESOURCES

by Wendalyn Nichols

### Literary terms

A New **Handbook of Literary Terms**, by David Mikics. Yale University Press, 368 pp., \$35.00. "Why another guide to literary terms, in an already crowded field?" asks the author in his preface to this readable, and often witty, reference work.

The answer lies in the way Mikics integrates fresh appraisals and descriptions of more familiar or traditional concepts, schools, theories, and terms (meter; catharsis, historicism, *aubade*) with material on more recent or emergent trends. An entry on, say, reader-response theory, a concept that gained traction in the

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## THE QUIZ

How many mistakes does the following paragraph contain?

Not all of these ideas are politically feasible at this point, but presidential campaigns can change what's feasible. Here's hoping that this year's crop of economic advisers has the courage of their convictions.

See page 9 for the answer.

## 3 IN DEPTH

# Tumid Apathy

A call for  
precision in  
the business  
pages

by Phillip Blanchard

No other section of the newspaper is as obtuse as the business pages, with the possible exception of sports. The scary thing is that readers are supposed to take business news seriously. Sloppy business editing follows the broader trend toward weaker editing in American newspapers but is especially acute because it muddies news that many people find difficult to understand even if it is reported in clear language. In the current climate, copyeditors trying to resist the trend are routinely challenged by three major hazards of business reporting: clichéd phrases, wire service imprecision, and inertia.

### Clichéd phrases

If the sports pages are the No. 1 stronghold of clichés, the business pages are a close No. 2. How often have you read of "jittery investors" causing the stock markets to fall? (The investors who move markets are anything but "jittery." They are cool-headed institutional investors whose responsibilities run into the billions of dollars. If you're "jittery," you might take a Xanax. You wouldn't settle down by selling 750,000 shares of General Motors.)

Business pages are full of this sort of stuff. We read that "markets are poised" to rise or fall or stay put. Motorists feel "pain at the pump" when gasoline prices rise. A "surge" can mean 10 points or 100 points in the Dow Jones industrial average. Stocks "soar" and "plunge." The markets are said to react as though they are human. Bond prices are "pressured" because of an "uptick" in one indicator or another. A rising price doesn't necessarily mean a stock is "out of the woods." "Crunches" become "crises" although no one can say exactly when. Even "the economy" has become a cliché and is anthropomorphized, as in "the economy picked up 9,000 new jobs in July."

And, of course, everyone faces an "uncertain future." Careful editors of business copy resist the uninformed pleadings of writers and assigning editors to keep such language in their stories. That makes them unpopular, and few copyeditors are willing to endure unpopularity just to keep clichés out of the paper. Thus, on a single day this past July, 532 newspapers and Web sites carried reports blaming "jittery investors" for a bad day on the stock market.

### Wire service imprecision

The Associated Press's daily stock market stories are the most

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Dictionary Update

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InStyle

AP style gets a scrubbing

### 3 TK

In the December 2008-  
January 2009 issue:

The great *that* versus *which*  
debate

# IN THE NEWS

by Erin McKean

## The Wall Street Journal: merging cutting raising the price

In a July 16 memo, the managing editor of *The Wall Street Journal*, Robert Thomson, announced plans to consolidate editorial responsibility for the paper's print and online editions, cutting 50 jobs in the realignment. Thomson, who joined the *Journal* in December 2007, announced the paper would no longer practice "stadium editing" where copy is checked in stages by more than eight editors.

"Most of the editorial operations" at the South Brunswick, New Jersey, office—which was set up after the September 11 terrorist attacks near the newspaper's Manhattan headquarters—will be closed, he said. The main New York office, which will relocate to a new space in 2009, will take over editing and page layout for print, online, and mobile editions.

Thomson's memo did not specify the

number of jobs to be created in New York, but Steve Yount, president of the Independent Association of Publishers' Employees, posted his own memo on the IAPE1096.org Web site that stated, "Copy editors have been told that they can apply for one of 24 jobs to be created in New York, half of them non-IAPE positions." The IAPE plans to be aggressive in holding Dow Jones (which owns the *Journal*) to the terms of its contract.

On July 24, a reporter for the North Brunswick and South Brunswick *Sentinel* spoke to Bob Christie, vice president of communications for Dow Jones, who said that 11 of the 39 jobs in South Brunswick would be transferred to New York; Thomson's memo made it clear that the existing editors would need to compete for the jobs.

In his July memo, Thomson also announced plans to hire 95 new journalists in an expansion of the international and Web operations of the *Journal* and the Dow Jones newswires over the next few months. Christie put the upshot of this bluntly: "The goal is fewer editors, more reporters. We want to print what the

readers want, and that's more stories."

Presumably ones that are riddled with errors of grammar, style, and fact.

For this more lightly edited news, readers will pay \$2.00 per copy, a 50-cent increase.

## "Help a Reporter Out" does just that

What began as a Facebook page connecting journalists with sources has become a separate matching service with 21,000 members (as of August 7, 2008) and counting.

"Help a Reporter Out," at [www.helpareporter.com](http://www.helpareporter.com), connects people who are looking for experts with those willing to share their expertise. The principle is simple: journalists post questions, and those who have signed up to receive alerts about questions reply if they think they can help. The service, which is free, was launched in April, 2008.

The editor of *Copyediting* Wendalyn Nichols, recently tested the service in researching the topic of trends in the design of annual reports. Reporters fill in a

## CURRENTS

### Pardon the disruption

by Linda Lowenthal

I knew that one of my least favorite pieces of business jargon was getting out of hand when someone who was interviewed for the magazine I work for waxed enthusiastic about how he had seen the Web "disrupt and disintermediate content and commerce."

It's possible that this statement seems perfectly routine to some of you who edit writing about business or technology. But my reaction was: *Disrupt commerce? Like a trade embargo? Why does he seem to remember that so fondly? Oh*

Disruptive seemed to me a perverse way to describe an exciting new development, but apparently it is compelling in circles I

don't usually travel in. When I decided to look into the history of this usage, though, I learned something interesting: it began life as the good kind of jargon, which describes a complicated idea in concise terms that are useful to people in a particular field.

The terms *disruptive technology* and *disruptive innovation* were coined in the 1990s by the Harvard Business School professor Clayton Christensen, who wanted to describe a very specific kind of change. Most innovations, he said, involve incremental improvements to an existing product or service; a few others involve big, radical improvements. Disruptive innovations, on the other hand, introduce technologies that are lower in performance—and cost—than the state of the art, attracting customers who don't need or can't afford the highest quality. Eventually, those products themselves may improve to the point where they overturn the existing business model and

displace the original product in the market. Examples include paper, which is much cheaper but less durable than parchment, and desktop computers, which are less powerful than mainframes but created a huge and previously unimagined market.

This is a useful idea, at least for some people, and one that it would be handy, though challenging, to convey in a single word. But the use of the term now far exceeds the extent to which this special kind of change can possibly be going on (some people, in fact, question whether it has ever happened at all). Sometimes people who use the word *disruptive* seem to mean something only slightly more general—"any technology that overturns a traditional business model," as the glossary at [Netlingo.com](http://Netlingo.com) puts it. Sometimes they appear to be using it for anything that challenges assumptions and shakes things up. And sometimes they seem to

simple query form on which they specify their deadline; only a name and address are required for contact purposes, but optional fields can be filled with information about the reporter and publication. Questions can be posted anonymously.

Within two days, Nichols received seven responses, all useful and none from a public relations representative attempting to get publicity for a client.

## WAL-MART now hyphenless Walmart

After seventeen years of using a star-hyphenated logo, Arkansas-based retailer Walmart has ditched its star, changed its font (from all caps to a rounded lowercase) and its colors (from white to light blue), and added a trailing yellow starburst. The new logo, which was announced on July 1, should begin appearing on stores this fall. It is the sixth logo in the company's 46-year history.

The blue star-hyphen had been part of Walmart's logo since 1992. In a press release from the company (in which Walmart seems to have done away with commas as well as hyphens), quoted by Elizabeth Blackwell on *TheStreet.com*, the new logo was described as "a reflection of the refresh taking place inside our

mean the kind of swift, decisive advance that was once *contrasted* with "disruptive" innovation as "revolutionary" innovation—a home run instead of a series of bunts and base hits, as it was described in one article I read. If *disruptive innovation* now means "breakthrough"—if it's simply what people say when they want to suggest that this idea is really going to make money, they swear—it isn't very helpful.

A further problem when *disruptive* is released into the general population is that it co-opts a common existing word, and one with generally negative connotations. The original idea did suggest an element of negativity—as does "revolutionary," for that matter—in the sense that to make an omelet you've got to break some eggs. But people who tout their "disruptive innovations" are focusing on the winners, not the losers, and that can lead to confusion, especially if they use the verb. To "disrupt

stores and our renewed sense of purpose to help people save money so they can live better."

*BusinessWeek* reported some reactions to the new logo from design and branding experts. Marty Neumeier, president of Neutron, a branding firm in San Francisco, suggested that the new image "lacks the distinctive power of the most successful logos, such as Target's bull's eye, which is immediately recognizable." But Tobias Frere-Jones, a renowned type

commerce," in the sense the expert quoted in my magazine meant it, is presumably to open up a new front for commerce. Even if that new activity takes something away from the old ways of doing business, it's very different from *interfering* with commerce, as *disrupt* initially read to me. In fact, it's pretty much the opposite.

That this sentence stopped me in my tracks probably seems comical to the people who like to toss the word around, and after looking into it, I'm probably going to think a little harder before objecting to it in copy. No doubt it's a buzzword that's just going to have to run its course, and I'm not likely to be able to keep up with the shades of meaning its users are trying to achieve. But jargon whose technical meaning directly conflicts with its conventional one still seems like a bad idea, no matter how useful it may have seemed at one time.

Are you tired of listening to me com-



designer and a critic on the faculty of the Yale School of Art, commended Walmart's decision not to look as if it were "trying too hard" by switching to an all-lowercase logo.

Copyeditors are simply pleased that they no longer need worry about whether to replicate the star instead of using a hyphen—and that Walmart has chosen not to swell the ranks of lowercased company names that we must herd away from the beginnings of sentences. n

plain about business jargon yet? Suggest another topic—or join in the kvetching—by sending an e-mail to [wendalyn.nichols@copyediting.com](mailto:wendalyn.nichols@copyediting.com) or clicking the Contact Us link at [Copyediting.com](http://Copyediting.com). We may publish your comments in a future issue.

**In August and September, we asked for your thoughts on the use of the journalistic "we."**

One reader bemoaned his daily encounter with the practice in the lifestyle section, "How We Live," in his local paper. He wrote, "On top of being a symptom of lazy writing, it's presumptuous (what makes the writer think he or she knows what I think/feel/enjoy, etc.?) and often insulting (as in 'Why are we so addicted to trashy movies?').... Unfortunately, the practice seems likely to become even more prevalent, mainly because it's an easy way for a writer to evoke a (false) sense of 'universality.'"



# ASK THE EDITOR

by Wendalyn Nichols

**I am searching for an exhaustive verb list that gives their prepositions, any suggestions?**

**Specifically, my question is in regard to the preposition for *suit*. In *Words into Type* I find “suitable for a purpose” and “suitable to an occasion,” but does this rule apply to *suit*ed also?**

Anne-Marie Cook  
Associate Editor  
Spa magazine

Your question is about the behavior of collocations, or common combinations of words in idiomatic English. Before there were vast corpora of English with their concordancers and algorithms for identifying commonly co-occurring words, there were word lists. Applied linguists (mostly specializing in the teaching of English to non-native speakers) compiled them to help teach English patterns and to try to identify which ones were the most common. They were usually published as collocations dictionaries—but they could make, at best, only educated guesses about the true frequency of various collocational behaviors.

Now Oxford University Press has produced a collocations dictionary that is based on corpus data, which means the frequency stats are accurate. You can see the mobi version of the *Oxford Collocations Dictionary for Students of English* here: [www.mobi-pocket.com/EN/eBooks/eBookDetails.asp?BookID=15776](http://www.mobi-pocket.com/EN/eBooks/eBookDetails.asp?BookID=15776). There are older print versions available, too.

Prepositional patterns represent just one type of collocation, of course. The *Words into Type* (WIT) list is still the one I send people to, although it was compiled well before frequency stats were available, which is worth remembering. It tells you what is possible in English, but not what is most common.

The other place you'll find patterning information is in a good learner's dictionary—say, the *Macmillan English Dictionary* (American version—MED) or the *Longman Advanced Dictionary of*

## *American English*

The focus of these dictionaries is in teaching such patterns to learners, and that is where native speakers will find this type of information as well. For instance, in MED, you'll find that in fact “suitable for” and “suited to” are the common collocations. WIT's “suitable to” is too rare to be included in the illustrated patterns except as “We need someone who is suitable to send as his replacement,” which is not the same pattern at all—it's an infinitive complement rather than a prepositional phrase.

You can also see some of this ESL-type content in the entries in the main dictionary at [Yourdictionary.com](http://Yourdictionary.com). If you type in “suited” you get a fairly truncated entry (from the old *Webster's New World Dictionary*), but if you type in “suitable” you see a really extensive entry that shows the word in use and illustrates the patterns. “Suitable for” is accounted for there but “suitable to” is nowhere to be seen, so from that you can infer that “suitable to” is infrequent.

**We're updating our style guide, and the question of whether to use *B.C.* and *A.D.* or *B.C.E.* and *C.E.* has come up. *The Chicago Manual of Style* is noncommittal. Do you have any thoughts on this?**

April Bailey  
*Westways, Hawai'i Westways, and Alabama Journey* magazines

Well, much depends on how your audience skews and on how technical your content is. Scholarly and technical writers are more careful to refer to the “common era” and the period “before the common era,” but readers of general-interest publications can still find such references a little alien. It's my impression that the younger people are, the more familiar they are with *B.C.E.* and *C.E.*, so they're less likely to think the uses remarkable. People who grew up using *B.C.* and *A.D.*, however, are more likely to notice any switch to the newer forms. Some, too, feel that *B.C.E.* and *C.E.* are militantly secular, so you'd need to be ready to field letters to the editor.

On balance, I'd say that readers who

prefer *B.C.E.* and *C.E.* tend to be more tolerant of *A.D.* and *B.C.* than vice versa, so if your general readership would be exercised by a switch to the newer forms in your publications, I'd hold off on making that change unless it is important to you to make the philosophical point that the change would represent. The expectations of your audience should weigh strongly in your decision, although you would certainly want to revisit the decision as those expectations change.

**Is there a preferred usage between *where* and *in which* used after a noun? For example, “The paragraph where Ian described the car...” or “The paragraph in which Ian described the car...” I have an editor who always changes the *where* to *in which* in this type of construction. Could you help with an explanation about which usage is correct?**

Peggy Carter  
Owner  
Creative Assistants

It really boils down to a choice between a more formal structure (*in which*) and a less formal one (*where*). Many people were taught that the preposition-plus-*which* structure was the only correct one (*in which*, *with which*, etc.). Enforcing this in every instance can lead to some very awkward and un-English-sounding sentences at times.

We use relative adverbs in place of the “preposition + *which*” choice all the time:

*That was the time when Jack got pushed in the lake.*  
*That's the house where we lived.*  
*This is the first time (that) she's been late.*

“The reason why” is another example, one that can be redundant but that is often unavoidable (and the most idiomatic choice). We do not, however, say “the way how” (at least, not any longer); *that*, *when*, *where*, and *why* account for most of these types of constructions.

The advantage of using a prepositional phrase is that the preposition is more precise; *where* can mean “in which,” “on which,” “at which,” and so on; *when* can mean “in which” or “at which.” Some noun + relativizer combinations sound more normal to us than others. If, for instance, we don't like the sound of “What

is the date on which he will arrive?” because it is too formal, we tend to restate the question as “When is he arriving?” or “What day is he arriving?” rather than using “date when.”

So, if your editor gets to make the decision about the tone (formal or informal) of the text, I wouldn’t interfere—as long as the text is meant to be formal. If it is not, using the prepositional phrase will be jarring, because it will not be in keeping with the overall tone.

**I am having trouble locating a source to confirm the correct punctuation for the following sentence. Is this a series? Should there be commas between each of the prepositional phrases?**

*Everything about the design reinforces its effortlessness, from its small size, to its straightforward interface, to its fun colors.*

Jennifer Yankopolus  
Editor  
Architectural Historian

Normally, coordinating prepositional phrases (such as *from...to*) are not separated by commas, and I would not do that here. The only time you’d put in commas would be when the phrases were so long that the reader might get lost.

Honestly, I thought it would be easy to look up this principle so I could cite chapter and verse for you, but I had a hard time of it. I started with the obvious sources (*Chicago*, the *AP Stylebook*, *Garner*, *Gregg*). No luck with anything to do with the words *from* or *to*, or with the topics of prepositions or ranges. I then combed through another half-dozen or so books, finding entries for *from...to* only in Bill Walsh’s two books, *Lapsing Into a Comma* and *The Elephants of Style*. In the former, there’s just a short mention of how to treat date ranges, but in the latter, an entry on false ranges at least models the use of *from...to...to* without commas, even if it doesn’t explicitly deal with the point.

**There must be a simple rule for this that I’ve forgotten somewhere along the way. When *size* (or *sized*) is used as a compound word, which is the correct usage? Is it *different-size needles* or *different-sized needles*? Webster’s lists**

**some compounds, but we have many terms in our publications that are not listed, such as the one above. As the proofreader, I have been striking the *d* and making it *size*, as in *different-size*, but now I’m doubting myself. Anything you can offer would be appreciated.**

Nancy Arndt  
Interweave Press

Dictionaries list fixed compounds that have a discrete meaning; they don’t list temporary compounds such as *different-sized*, because if the compound is simply the sum of its parts, there’s no need for a definition. You will see an entry for *sized* as an adjective, and the definition will say “used in combination” and give some examples.

*Sized* is the standard combination form. *Size* can also be used, but if you look it up in a dictionary, you will usually find that the entry sends you back to *sized*, meaning that *sized* is the main form. *The American Heritage Dictionary* does this, simply giving *sized* as the definition for *size*; it also exemplifies *size* as a combining form (e.g., *bite-size*).

The use of *size* instead of *sized* is a pretty standard example of how pronunciation influence spelling over time. Unstressed endings often get dropped, and that is particularly true of adjectives formed from the *-ed* participle. You don’t see *iced cream* very much these days, but that’s how it used to be spelled.

If you thought really hard about it, you could probably tease out a semantic difference between *size* and *sized*. For instance, something that is *pint-size* is the size of a pint; something that is *pint-sized* has been manufactured (*sized*) to hold a pint. Similarly, *different-size* might emphasize that the needles come in different sizes, whereas *different-sized* might emphasize that the needles have been sized for different purposes.

But it’s a nice distinction, and not one that users of the language will recognize—so it’s not a meaningful one. Whether you call a candy bar *fun-size* (the size of fun) or *fun-sized* (*sized* for fun), the question is “What size is fun?” My sense is that combinations that begin with nouns tend to take the attributive noun because they mean “the size of an X” (*bite-size* cookies, *golf ball-size* hailstones) and ones beginning with adjectives take the

adjective (*different-sized*, *small-sized*). I’m not at all sure, though, that research would bear me out on that.

The only important thing is to pick a style and stick with it for the sake of consistency, unless you are dealing with a fixed compound. *Box lunch*, for instance, is a fixed compound with a standard meaning separate from just being a lunch that happens to have been boxed up (as I learned when I answered a question about that term a few years ago). I’d stick with *sized*.

**I’m working on documents that have references to both hard-copy sources and URLs. Normally we italicize the titles of printed pubs (in a style similar to APA) but not of Web-based pubs. However, there are two problems:**

(1) Some of the sources are published both online and traditionally. Should we italicize because these are journals first, and on the Web second? Even if the Web publishes first?

(2) Perhaps we should be changing the rule on this, and italicize the Web site name if it acts like a journal (publishing serious articles that are disseminated in the same way and to the same people as traditional journals are). This would be a major shift in style, but there’s been a major shift in publishing also.

I’ve tried to guess the source by seeing whether they have volume and page numbers or use the shorthand for journals. I don’t believe this is the best method!

Barbara Brickman  
Editor  
Westat

You may want to follow the newest MLA recommendations rather than those of the APA: the MLA guidelines dispense with trying to make a distinction between print-only, Web-only, and Web-and-print sources, and italicizes them all—even databases, such as Google Maps. I think that greatly simplifies matters, and is a welcome standard to follow. It’s important to remember that some journals that are Web-only still have volume and issue numbers, which means the volume/issue test is not a reliable indicator that a product is printed. The *MLA Manual* also says that, because of the mutability of Web pages, giving a URL is

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new  
workshop!

# Your Role in the Editorial Process



2008

WORKSHOP  
SCHEDULE

## STRATEGIES FOR IMPLEMENTING BEST PRACTICES

A one-day workshop led by *Copyediting* editor **WENDALYN NICHOLS**

You might be the manager of an editorial team or the most junior member of it. You might work in-house or freelance. Your “team” might be a loose confederation of individuals working in different departments, or you alone could be the whole team.

Whatever the role or situation, everyone who contributes to an editorial process needs the equivalent of a spa day—a day spent wholly focused on learning and sharing best practices that ensure that the process is in peak form. Our workshop targets the best practices for:

**ROLE DEFINITION.** What roles are right for your team? How do you define them yet allow for flexibility? How do you clarify your role if you’re a freelancer?

**GUIDELINES FOR EDITORS.** How do both assigning editors and freelancers assess fairly the level of editing needed and the time it will take? What protocols should you establish for communication with contributors? What are your priorities if deadlines are tight?

**RESOURCES.** How do you determine which resources—style and usage guides, dictionaries, even computer equipment and programs—are best for your situation? What can you assume a freelancer will have, and what should you provide?

**HOUSE STYLE DEFINITION.** What does an effective style guide contain? How can you establish a workable process for communicating and updating your style?

**GUIDELINES FOR CONTRIBUTORS, INCLUDING STAFF MEMBERS AND FREELANCERS.** What does a good contributors’ brief contain? Are your submission requirements clear and reasonable?

**EDITORIAL PROCESS DESIGN.** What approach works best for your situation? How do you ensure accountability from each member of a team? What strategies can help you spot errors if you’re the only editor and see every pass?

- **MIAMI**  
Tuesday, March 18
- **ATLANTA**  
Thursday, March 20
- **CHICAGO**  
Tuesday, May 6
- **INDIANAPOLIS**  
Thursday, May 8
- **NEW YORK**  
Tuesday, May 13
- **LOS ANGELES**  
Tuesday, June 17
- **SAN FRANCISCO**  
Thursday, June 19
- **HOUSTON**  
Tuesday, September 16
- **DENVER**  
Tuesday, September 18
- **ANN ARBOR**  
Thursday, October 2
- **WASHINGTON, DC**  
Tuesday, October 14
- **BOSTON**  
Thursday, October 16

See page 2 for more  
information about your  
workshop leader.

*ROLL UP YOUR SLEEVES!*

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Gain new perspectives from collaborative problem-solving with your peers and the workshop leader.

## Here's what attendees said about last year's workshops:

"It dealt with real-world issues that I face on a daily basis."

—Queta Watson, Dallas Museum of Art

"Wendalyn's knowledge never overpowers her sensibilities, though both are formidable. A wonderful speaker."

—Jay Katzman, Zaner-Bloser Inc.

"As a freelancer, I often just consult *Chicago* in isolation. The workshop enriched my perspective."

—Erin Snow, freelancer

"[There was] a very comfortable atmosphere with freedom for questions and debate."

—Ann Marie French, New Hampshire Local Government Center

"The workshop was phenomenal. I will certainly recommend it to friends and coworkers!"

—Brent Wilson, Carden Jennings Publishing Co. Ltd.

"I love having existing knowledge validated combined with new info. This workshop did both splendidly."

—Jacquelyn Landis, freelancer

"I will definitely feel more confident about my edits when I return to the office."

—Sarah Clarke, ING

"[The best thing was] hearing about how other editors handle problems and how different styles are useful for different audiences."

—Christine Ferrill, AORN Inc.

"Wendi is clear-headed and in touch with the reality of editing."

—Marlene Lipson, Saatchi & Saatchi Healthcare

"[This workshop] built a good sense of camaraderie without getting too rigid on different styles to follow."

—Gary Cramer, Association of Clinical Research Professionals

"[The best thing was the] hands-on practice, and lots of it—plus immediate feedback."

—Jon Ziomek, freelance writer and editor

"Excellent balance of sticking with what was in the outline and discussion."

—Jennifer Kaczmarek, Leo Burnett Co.

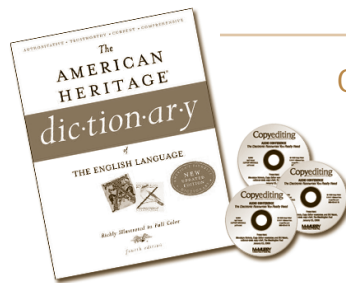


## Meet your workshop leader

Wendalyn Nichols spent the first 12 years of her career as an English instructor, first of college-level English composition, and then of English as a Second Language, specializing in business English. Her 15-year career in publishing has included proofreading, copyediting,

line editing, developmental editing, and lexicography. For four years she was the editorial director of Random House Reference. She was a contributor to and lead editor of the popular *Mavens' Word of the Day* Web site and its companion book.

Wendalyn has been interviewed about language on *The Today Show*, CNN, The Discovery Channel (*The Joy of Lex*) and dozens of radio programs, including Public Radio International's *The Next Big Thing* and National Public Radio's *Talk of the Nation*. She has edited numerous titles ranging from ESL and native-speaker dictionaries to trade fiction and nonfiction to children's books.



One attendee at each workshop will receive a copy of *The American Heritage Dictionary*, 4th edition, worth \$60. Another will win a three-CD set of the Grammar Bugbears audio conference series presented by *Copyediting*, worth \$567.

## Troubleshoot your teamwork in 2008!

Whether you're producing books, magazines, journals, newsletters, Web sites, or corporate communications, the goal is to provide high-quality content. Yet common to every kind of publishing effort are the often self-created obstacles in the way of that goal.

**Come spend a day devoted to eliminating the obstacles: fuzzy roles, inadequate or absent guidelines, less than ideal communication patterns.**

We'll look at the differing yet often overlapping roles among editors, writers, and production staff, and at how to manage the editorial process—from providing briefs to developing and maintaining a house style to "playing well with others."

We'll start the day with guided breakout sessions designed to get you thinking about the challenges we face in implementing a well-run editorial process, whether you're part of a large team or an editorial force of one. Then we'll tackle the key issues in turn, from the beginning to the end of the process. **You'll come away from this *Copyediting* workshop with renewed awareness of how you fit into the big picture and with practical strategies for turning good intentions into real solutions.**



## SIGN ME UP FOR THIS SESSION:

- ATLANTA ■ MARCH 20
- CHICAGO ■ MAY 6
- INDIANAPOLIS ■ MAY 8
- NEW YORK ■ MAY 13
- LOS ANGELES ■ JUNE 17
- SAN FRANCISCO ■ JUNE 19
- HOUSTON ■ SEPTEMBER 16
- DENVER ■ SEPTEMBER 18
- ANN ARBOR ■ OCTOBER 2
- WASHINGTON D.C. ■ OCTOBER 14
- BOSTON ■ OCTOBER 16



Visit our Web site at [www.copiediting.com/workshops](http://www.copiediting.com/workshops) for specific venue information.



**SCHEDULE:** The workshop begins at 9:00 AM and ends at 5:00 PM each day, with a break for lunch from 12:30 to 2:00 PM. Lunch options vary at each venue; participants will be e-mailed details specific to their venue.

## 5 easy ways to register

**FAX** this completed registration form to 602-427-0374

**PHONE** in your registration to Elizabeth Hichens toll-free at 888-303-2373

**E-MAIL** your registration information to Elizabeth at [elizabeth.hichens@copiediting.com](mailto:elizabeth.hichens@copiediting.com)

**BROWSE** our Web site and register online at [www.copiediting.com/workshops](http://www.copiediting.com/workshops)

**MAIL** this completed registration form with payment to:  
Copyediting Workshops  
McMurry Campus Center  
1010 E. Missouri Ave.  
Phoenix, AZ 85014

## ATTENDEE INFORMATION

First attendee's name \_\_\_\_\_

Title \_\_\_\_\_

E-mail \_\_\_\_\_

Second attendee's name \_\_\_\_\_

Title \_\_\_\_\_

E-mail \_\_\_\_\_

Third attendee's name \_\_\_\_\_

Title \_\_\_\_\_

E-mail \_\_\_\_\_

Please photocopy for additional registrations. Come in a group of four or more attendees and **save \$20 per person.**

Organization name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

## PAYMENT INFORMATION

- **Standard workshop fee: \$365 per participant**
  - **Subscribers to *Copyediting* newsletter receive a 10% discount—you pay just \$329!**
- Subscriber # \_\_\_\_\_

My check is enclosed (*Make payable to Copyediting.*)

Please charge my credit card:

Visa  Mastercard  American Express

Card number \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature \_\_\_\_\_

Please send me an invoice and guarantee my reservation upon receipt of my payment.

Purchase order # \_\_\_\_\_

The *Copyediting* tax ID number is 86-0540887.

## CANCELLATION POLICY

You may substitute another participant at any time. Full refunds will be provided for cancellations received two weeks prior to the workshop date. No refunds will be made after that date. In the event that the workshop is canceled for any reason, *Copyeditings* liability is limited to refunding paid registration fees.

Register now to guarantee your place. Participation is **limited to 60 registrants in each city**. Payment must be received two weeks prior to the workshop date or your registration is subject to cancellation.

# 2008 *copyediting* workshop

## Your Role in the Editorial Process STRATEGIES FOR IMPLEMENTING BEST PRACTICES

“The best thing about this workshop was getting lulled out of complacency and rethinking some style decisions that are working against our message.”

— **Beth Duncan,**  
Rotary International



project editor



managing editor  
production editor  
copyeditor  
designer  
assigning editor  
proofreader

presented by

# Copyediting

## WHO HAS ATTENDED

AARP The Magazine  
American College of Surgeons  
American Express  
The American Lawyer  
American Marketing Association  
American Numismatic Association  
American Psychiatric Association  
American University  
Animal Protection Institute  
A.S.P.E.N.  
The Associated Press  
AstraZeneca  
Barclays Global Investors  
Baylor University Medical Center  
Bobit Business Media  
Bowdoin College  
BowTie, Inc.  
Business & Legal Reports, Inc.  
California Society of CPAs  
Canon Communications LLC  
Cargill, Inc.  
The Capital Group Companies  
Charles Stewart Mott Foundation  
The Christian Science Monitor  
The Chronicle of Higher Education  
The Cincinnati Insurance Companies  
Cisco Systems  
Cline Davis & Mann  
CNET News.com  
Columbia University Press

Computerworld  
Comstock's Business  
Condé Nast Publications  
CQ Weekly  
Crain's New York Business  
CXO Media, Inc.  
The Dallas Morning News  
DIAGEO  
Disneyland Resort  
Dow Jones Newswires  
EAA Publications  
Edison Schools  
Educational Testing Services  
Eli Lilly & Co.  
Entrepreneur  
Essence Communications  
Executive Travel  
Federal Reserve Bank of Chicago  
Federal Reserve Board  
Field & Stream/Time4 Media  
Fitness  
Fit Pregnancy  
Forrester Research, Inc.  
Forth Worth Star-Telegram  
Gannett News Service  
Georgetown University  
Getty Publications  
Goldman Sachs  
GOLF Digest  
Gonzaga University School of Law

Good Housekeeping  
Graduate Management  
Admission Council  
Greenleaf Book Group  
Guideposts magazine  
Hanley Wood  
Harvard Business School Publishing  
HCPro, Inc.  
IEEE Magazines  
Investor's Business Daily  
J.D. Power & Associates  
John Deere  
John Marshall Law School  
John Wiley & Sons  
The Johns Hopkins University Press  
Jupitermedia Corporation  
Kaiser Permanente  
Kiplinger's Personal Finance  
Ladies' Home Journal  
Leo Burnett Company  
LRP Publications  
Macworld  
Mayo Clinic  
MediCorp Health Systems  
Meeting Professionals International  
Memorial Sloan-Kettering Cancer Center  
MIT Sloan Management Review  
Mortgage Bankers Association  
Motorcycle Safety Foundation  
National Association of Manufacturers

National Education Association  
National Hot Rod Association  
New York State Bar Association  
Nick Jr. Family Magazine  
Northeastern University School of Law  
Nuclear Energy Institute  
Oracle Corporation  
Orange County Business Journal  
Organon Pharmaceuticals  
Oxford University Press  
Pacific Life  
Packard Foundation  
PC World  
Pearson Education  
Poets & Writers  
Popular Science  
Public Radio International  
Public Relations Society of America  
QuestCorp Publishing Group, Inc.  
Reed Business Information  
RE/MAX International  
Road & Track  
Rodale, Inc.  
Roll Call  
San Antonio Express-News  
Seattle Post-Intelligencer  
Sierra Magazine  
SmithBucklin Corporation  
Southwest Research Institute  
Spirit Magazine

Standard & Poor's  
Stanford magazine  
St. Mary's Press  
Stoney Publishing  
SUN Microsystems  
Target Corporation  
TESOL  
Texarkana Gazette  
Texas A&M University  
Time Out New York  
Time Warner Book Group  
Tribune Media Services  
UNICEF  
University of Houston  
USA Weekend  
Verizon Communications  
VIA Magazine  
WW Norton & Company  
Washington Mutual  
Weatherhead Center/  
Harvard University  
Wheaton College  
Wiley Publishing, Inc.  
Wired  
The World Bank  
World Book Publishing  
Wyeth Research  
Yahoo! Inc.  
Ziff Davis Media  
Zale Corporation

# ONLINE TRAINING

**FINALLY:**  
Online editorial  
training that fits your  
schedule and budget!

## COPYEDITING'S ONLINE TRAINING IS:

**Modular:** Each affordable module takes approximately two hours to complete. You can select modules à la carte, according to your own needs and interests, or follow a plan for certification.



**Self-paced:** Complete modules at your own pace, stopping and starting when you need to. There are no course deadlines, no group classes, no homework, and no requirements to spend a specific number of hours within a certain period.



**Professionally recognized:** Both the individual modules and the overall certification program are developed by the experts at *Copyediting*, the premier provider of information and training for editorial professionals.



# Copyediting Online Training FAQs

## What are the module topics?

More than 40 modules are planned, offered in the following categories:

- Fundamentals of English grammar and syntax
- Fundamentals of punctuation and mechanics
- Fundamentals of copyediting
- Copyediting resources
- Advanced copyediting
- In-depth with style guides
- Specialized skills

For the complete list, go to **[www.copyediting.com/training](http://www.copyediting.com/training)** and click on Program Overview.

## How does the program work?

There doesn't have to be a program if you don't want one. You can choose any of the available modules à la carte, and you will earn a certificate of completion for each. The modules you have completed will count toward full certification if you decide later that you want to pursue that option. Certification will be available by the end of 2009.

## How do I know I've completed a course satisfactorily?

Quizzes throughout each module allow you to test yourself for understanding. The exam at the end of each module must be passed with a minimum 90% score for the course to be completed successfully; the online training program will not issue a certificate for lower scores. You'll always be able to reach a human if you need any assistance.

## How many modules will be available this year?

At minimum, the modules in the Grammar, Punctuation, and Resources categories will be rolled out over 2008.



“I wish I could learn how to be a copyeditor without going to journalism school.”

“I don’t have the time to commit to a ten-week course, even if it’s online.”

“I don’t want to pay to go over stuff I already know.”

“I wish there were some kind of certification for copyediting that had some authority behind it.”

Copyeditors across North America have told us they’re looking for training that meets their needs as busy professionals. The experts at *Copyediting* are excited to announce the 2008 rollout of a program we believe will do just that.

### How much do the modules cost?

Most modules will be two-hour courses that cost **\$50 each**. You’ll see the price in the detail window of each live module.

### How do I register?

1. Go to **[www.copyediting.com/training](http://www.copyediting.com/training)**.
2. Select Program Overview to view available modules (live ones are orange-colored links).
3. Click on the title of the module you wish to take.
4. Click the Register link to sign up and get started.

Once you’ve registered, you’ll receive an e-mail with your log-in information. After that, you’ll be able to access the online training environment from any computer, and to start and stop your training as often as you need to.

Visit [www.copyediting.com/training](http://www.copyediting.com/training) today to get started!

## 2008 Rollout Schedule

Jan 15

G2V1 The Structure of Verbs

Feb 28

G3V2 The Behavior of Verbs  
G4V3 Verbs and Tone

March 31

G5 Pronouns

April 28

G6 Modifiers  
G7 Nouns

May 26

G8 Conjunctions

June 30

G9 Prepositions

July 28

P1 Sentence Punctuation  
P2 Word Punctuation

August 18

P3 Mechanics  
CR1 Style Manuals

Sept 29

CR2 Usage Manuals

Oct 27

CR3 Dictionaries