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An

Editor's



Insight

into

Publishing

Magazine created by me, for you, and with you



Designed, written, and edited by Lorinda Dixon

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Introduction

Hello, readers! Have you ever edited something before?

Upon first reading that question, your mind may have jumped to books, newspaper articles, or maybe blog posts. But did you consider text messages? How about Instagram post captions? Editing plays a huge role in our everyday communication, even if we don't always notice it. Every time you re-read an email before sending it to your professor, you're editing. Every time you double-check the spelling of a hashtag when posting on social media, you're editing. It may be informal, but it's still editing!

While you read this magazine, think about the editing work that went into making it. I'm the person who did it, after all, so take it from me – Editing takes a lot of time and thought! In that same vein, editing is hugely important.

Imagine if the author of your favorite book had decided it didn't need to be edited. Maybe it would have been okay - I don't claim to know your favorite book's author's English skills - but I think it's safe to say that even the smartest, most articulate writers make mistakes sometimes. And when those mistakes are made, it's up to us, as editors, to fix them.

That is the purpose of this magazine. To emphasize the importance of editing. To make you think about what exactly editing is, why we need it, and how we do it. And with any luck, to keep you entertained while accomplishing those goals.

While you read through this magazine, you'll find an assortment of assignments: Discussion board posts, textbook chapter summaries, and even illustrations. I urge you to think about these assignments critically and consider the effort that went into preparing them for publication. Every edit, from a major wording change to the addition of a tiny comma, is there for you, the reader. Whether you're an employer, a fellow editor, or just some random person that stumbled upon this magazine, every edit was made with you in mind.

Additionally, the contents of these assignments often has to do with the textbook that we followed during this course. The textbook is *The Subversive Copy Editor: Advice from Chicago* by Carol Saller. I urge you to consider reading this textbook for yourself, as it has been immensely helpful to my journey as an editor. The background information that Saller includes in chapter 1 provides a necessary framework for the subsequent chapters. I hope you can gain as much insight as I did from this textbook.

I also hope that, while you read, you will stop to consider your own interest in writing and editing. Maybe you're a seasoned author with many publications under your belt, or maybe you've never even considered pursuing a career in the art of language. Whatever your position, perhaps the assignments and information within this magazine will help you to realize something about yourself and your own career.

All that to say, I hope you enjoy and learn from this magazine. I hope you are able to gain some insight into the world of editing, just as I have while preparing it, and I hope that, regardless of your background or your relationship to editing, you find some benefit within these pages. Thank you, dear reader.

Goals:

1. I want to become more familiar with industry-standard style guides. I need to be able to remember at least basic details in order to edit. I can always reference a book or website, but memorizing the most common ones will make the editing process faster.
2. I want to become more skilled at choosing correct wording when editing sentences. It's important that I am able to concisely reword sentences when editing for clarity. My wording can be a bit strange at times, so I need to improve this skill.
3. I want to practice editing and identifying mistakes. Being able to identify mistakes is important when editing. I'm usually pretty good at spotting problems, but more experience is never a bad thing.
4. I want to build an editing portfolio and resume. I have a portfolio for my graphic design work and a general resume, but in order to get an editing job I'll need to have a solid editing portfolio as well.
5. I want to improve the design of my website and logo. I had a website for my graphic design work that functioned as a resume and portfolio in one, but since it was geared towards my design work, it needs to be adjusted to include my editing/writing work. I'll need to change my logo, add new pages, and so on so that potential employers are able to easily find and see my work.

Baby's First Edits!

Me and my friend goes to the park last weekend. We plays frisbee and having a great time. But suddenly, it starts raining cats and dogs. Me and my friend gets soaking wet. We runs to the nearest tree for cover, and we realizes that we forgot our jackets at home.

I says, 'I wish we brings our umbrellas.' Then, we sees a rainbow in the sky, and it was so beautiful."



My friend and I went to the park last weekend. We played frisbee and had a great time. Suddenly, though, it started raining cats and dogs! My friend and I got soaking wet. We ran to the nearest tree for cover when we realized that we had forgotten our jackets at home. "I wish we had brought our umbrellas," I said. Then we saw a beautiful rainbow in the sky.

Author-Editor-Reader

Chapter 1 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* addresses the less-technical aspects of copy editing. That is, it addresses the relationship between the editor and the writer, the importance of recognizing how little one truly knows, and understanding who the editing is ultimately meant to serve: the reader. (pp. 19–27)

As explained in the third section of chapter 1, titled “Whose copy is it, anyway,” it’s important to keep in mind that when editing a piece written for a specific target audience, the editor might know surprisingly little about the content. However, understanding the content of the writing isn’t the editor’s job. In fact, in some cases, it may be best that the editor doesn’t know the intimate details of the subject matter. This allows them to view it from the same perspective as a potential reader. (pp. 22–24) For example, if a recipe is written by a chef for a non-chef to learn how to cook a dish, and the editor can’t understand the instructions due to the chef’s jargon, a non-chef reader won’t be able to understand it, either. In this case, the editor’s lack of knowledge becomes an advantage that allows them to identify the necessary edits for the reader to understand the recipe.

To expand on that point, editing isn’t all about technicalities. An editor needs to know the rules, yes, but they also need to know when it makes more sense to break those rules. Just because something is grammatically

correct doesn’t mean it sounds good or is even understandable. (pp. 21–22) Editing isn’t solely about making sure sentences are written using correct grammar; it also serves to ensure that the reader can easily understand the material. After all, the writing ultimately exists for the reader’s benefit. If the work is unable to serve its purpose for the reader, it may as well not exist at all. And if the rules hinder the work’s ability to serve its reader, those rules will simply need to be broken.

Really, the bulk of what editors do is not obvious. When we think of editing, we generally think of correcting incorrect grammar, inserting missing punctuation, or addressing misspellings – Things that are black and white. Errors that are clearly errors without room for interpretation or debate. In addition, though, editors have to keep an eye out for inconsistencies, inefficiencies, and inaccuracies. (pp. 24–25) They need to be able to spot instances in which something might be a mistake and utilize the tools at their disposal to determine whether or not it is indeed a mistake. Then, if it is a mistake, the editor needs to be comfortable and confident in fixing it. This might involve cross-referencing a potential mistake with other instances in the writing, researching the subject matter of the writing, or even directly asking the author for clarification. (p. 26) Regardless of how it is done, this is one major responsibility that an editor is tasked with, and it needs to be fulfilled in order for the editing process to be considered successful.



Editing the Editors

The first group project that we had in Dr. Krishnan's class involved editing a work written by one of our peers. In addition to editing the document, we needed to create a style sheet and communicate with our partner via a professional cover letter. The goal of this assignment was to give us experience in collaborative editing work, just as one would in a professional editing job. In the following pages, you can view all of the deliverables that I made during the course of this project.

I worked with my classmate Kenna Malinajdovska, who provided me her critical analysis essay that she had written for a previous class. She analyzed the book *My Sister, the Serial Killer* by Oyinkan Braithwaite.



I had never read the book before, so I definitely lacked confidence in my ability to properly edit her essay, given my lack of context and background knowledge. However, once I got started, I found it easier than I thought. Even when I didn't know exactly what had happened in the book, I was able to research independently to find out when necessary.

My edits primarily focused on grammar, clarity, and readability. For the changes I made regarding clarity and conciseness, I had to look up information from the book in order to understand what the text was meant to convey. In the end, I found myself interested in the subject matter and wanting to read the book for myself!

I am grateful for this project as it gave me a chance to edit in the way that professionals do, which gave me insight as to what I should expect if I decide to work as an editor. It also gave me experience working collaboratively with an author. Finally, it gave me the experience of being the author in that transaction, as Kenna also edited a work I had made for a prior class!

Edited Text

The novel *My Sister, the Serial Killer* by Oyinkan Braithwaite features a duo that includes elder sister Korede and younger sister Ayoola and displays the complexities of their relationship. The sisters had an extremely close-knit bond due to the way that they grew up. Korede and Ayoola's father was tyrannically abusive towards them and their mother. Their father's actions led Korede to become intensely overprotective of Ayoola, and Korede became willing to do anything to shield Ayoola from the abuse. Korede's overprotective tendencies caused the sisters to kill their father which in turn influenced Ayoola's later actions towards men. Korede was unable to set healthy boundaries with Ayoola, meaning that Korede was more at fault for the later murders.

Leading up to their father's death, the sisters' trauma bond that resulted from their father's physical and emotional abuse grew extraordinarily strong. Korede would constantly take beatings with Ayoola so Ayoola wouldn't feel alone. Their father's true monstrous intentions showed through the day before his death. An incident took place on a Sunday when the sisters' father had a guest over. The guest took an extreme liking to Ayoola's beauty and Korede explained, "Apparently, if a chief saw a girl he liked, he would reach out and touch her with his bejeweled cane and she would become his bride, no matter how many wives the man already had; no matter if the girl in question wanted to be his wife or not," (Braithwaite, 2018, p. 173). Their father was going to make a contract with this man and planned to give Ayoola away to him. Korede intervened and prevented Aunt Taiwo from taking Ayoola to the man. Ayoola fears their father will kill them for acting out, but Korede stops her and says, "Not if we kill him first," (Braithwaite, 2018, p. 216). Their father dies soon after on Monday. It's clear that Ayoola and Korede murdered their father in a way that would be difficult to detect, like poison or drugs. The sister's mother was on a prescribed drug called Ambien, and when Ambien is misused, it can result in extreme drowsiness and clumsiness which would explain why their father slumped over and hit his head when he died. As the girls stood over their father, Ayoola felt true power for the first time in her life. Their father's death was merely the first of many tragic deaths that occurred at the hands of Korede and Ayoola.

The murder of Korede and Ayoola's father allowed Ayoola to live her life without the fear of consequences. After Ayoola murders her previous boyfriend Femi, Korede thinks of her father: "It is doubtful Ayoola would have engaged in these activities if he had been alive. The only form of retribution she ever feared was the one that came from him," (Braithwaite, 96). Since Korede helped murder their father, Ayoola knows Korede will back her up if she murders in self-defense. Korede is aware that her actions permit Ayoola to continue what she is doing because if she did not take full responsibility for Ayoola, Korede would be to blame. Korede has done everything she can to protect Ayoola despite her crimes, saying, "I've never held Ayoola back; if anything I've given her a future," (Braithwaite, 2018, p. 165). Korede even taught Ayoola how to properly speak and pause in conversation with Femi's family so as not to be suspicious. Korede has lost any sense of morality she had. If someone's sister were to help cover up Ayoola's murder like Korede had been, Korede would be devastated. It's not fair for Korede to act like she is doing this for the "greater good" when, if the situation were reversed, she would not be understanding of it. What ultimately led to Korede's downfall was her insistence on abiding by a lifestyle that requires her to protect Ayoola from everyone and everything even at the expense of her own morals.

Braithwaite, O. (2018a). *My Sister, the Serial Killer*. DoubleDay Books.

Original Text (by Kenna Malinajdovska)

In the novel *My Sister, the Serial Killer* by Oyinkan Braithwaite, the duo that includes eldest sister Korede and younger sister Ayoola displays the complexities of their relationship. The sisters have an extremely close-knit bond due to the way that they grew up. Korede and Ayoola's father was excessively and tyrannically abusive towards the sisters and their mother. The father's actions led Korede to become intensely overprotective of Ayoola, and Korede was willing to do anything to shield Ayoola from the abuse. Korede's overprotective tendencies forced her and Ayoola to kill their father which aided in Ayoola's later actions towards other men.

Korede was unable to set healthy boundaries with Ayoola, leading Korede to be more at fault than Ayoola after the murders.

Anticipating Ayoola and Korede's father's death, the sisters' bond grew extraordinarily strong. Korede would constantly take beatings with Ayoola so Ayoola wouldn't feel alone. The sisters had an extreme trauma bond due to their father's physical and emotional abuse. Their father's true monstrous intentions showed through the day before he was going to die. An incident took place on a Sunday when the sister's father had a guest over. The guest took an extreme liking to Ayoola's beauty and Korede explained, "Apparently, if a chief saw a girl he liked, he would reach out and touch her with his bejeweled cane and she would become his bride, no matter how many wives the man already had; no matter if the girl in question wanted to be his wife or not," (Braithwaite, 2018, p. 173). Their father was going to make a contract with this man and give Ayoola away to him. Korede intervenes and does not allow Aunt Taiwo to take Ayoola to the man. Ayoola fears their father will kill them for acting out, but Korede stops her and says, "Not if we kill him first," (Braithwaite, 2018, p. 216). Their father dies soon after on a Monday. It's clear that Ayoola and Korede murdered their father in a way that would be difficult to detect, like poison or drugs. The sister's mother was on a prescribed drug called Ambien, and when Ambien is misused, it can result in extreme drowsiness and clumsiness which would explain why their father slumped over when he died, and he hit his head. As the girls stood over their father, Ayoola felt true power for the first time in her life. The father's death was merely the beginning of tragic deaths that occurred at the hands of Korede and Ayoola.

Korede's plan to murder their father and going through with it allowed Ayoola to live her life without the fear of consequences. After Ayoola murders her previous boyfriend Femi, Korede thinks of her father, "It is doubtful Ayoola would have engaged in these activities if he had been alive. The only form of retribution she ever feared was the one that came from him," (Braithwaite, 96). Since Korede helped with murdering their father, Ayoola knows Korede will back her up if she murders in self-defense. Korede is self-aware that her actions permit Ayoola to continue what she is doing because if she did not take full responsibility for Ayoola, Korede would be to blame. Korede has done physically everything she can to protect Ayoola's crimes even saying, "I've never held Ayoola back; if anything I've given her a future," (Braithwaite, 2018, p. 165). Korede even taught Ayoola how to properly speak and pause in conversation with Femi's family so as not to be suspicious. Korede has lost any sense of morality she had. If someone's sister were to help cover up Ayoola's murder like Korede has been helping Ayoola, Korede would be devastated. It's not fair for Korede to act like she is doing this for the "better good" when if the situation were reversed, she would not be understanding of it. Korede is trying to live her life by abiding by this lifestyle that she must protect Ayoola from everyone and everything, forgetting about any morals she has, which is what ultimately led to Korede's downfall.

Style Guide

S. No 1.0		
1 Grammar/Spelling	L-4	Changed “the father’s” to “their father’s”.
	L-5	Changed “Korede was willing” to “Korede became willing” to illustrate the cause-effect aspect.
	L-13	Changed “sister’s” to “sisters”.
	L-17	Corrected “of” to “or”.
	L-21	Removed “a” because the Monday on which the incident happened is relative to the previously-mentioned Sunday.
	L-25	Combined the run-on sentence into one.
	L-26	Changed “the father’s” to “their father’s”. Changed “the beginning of tragic deaths” to “the first of many tragic deaths” which sounds more cohesive.
	L-30	Changed the comma before the quotation to a colon.
	L-32	Changed “helped with murdering” to “helped murder”.
	L-35	Removed “physically”. Changed “to protect Ayoola’s crimes” to “to protect Ayoola despite her crimes”.
L-40	Changed “better good” to “greater good” as that is the common saying. Added a comma after “when”.	
2 Consistency	L-3	Changed to past tense to remain consistent with the rest of the document.
	L-19	Changed wording to keep consistent with past tense.
3 Clarity/Coherence	L-1, L-2	Edited opening sentence for clarity.
	L-7	Changed the wording to avoid excessive use of names and keep wording concise.
	L-8, L-9	Changed wording to avoid unnecessarily complicated description.
	L-10	Changed “anticipating” to “leading up to” to more accurately convey the circumstances.
	L-18	Added “planned to” to clarify the sentence’s meaning.
	L-28	Changed wording to be more concise.
4 Structure/Organization	L-41	Rewrote final sentence for conciseness.
	L-7	Added wording and changed “aided in” to “influenced” to more accurately depict the relationship between events.
5 Formatting	L-10	Combined sentences to make the paragraph more concise and remove unnecessary sentences.
6 Verification		Confirmed font and spacing was consistent throughout document.
7 Redundancy	L-4	Removed “excessively” as it was unnecessary to state. Changed “the sisters” to “them”.
	L-7	Removed “other” as it was unnecessary.
	L-10	Adjusted wording to avoid excessive repetition of names.
	L-32	Changed “self-aware” to “aware” which makes more sense in the context.
	L-39	Changed “has been helping Ayoola” to “had been” to remove excessive repetition of names and keep tense consistent.
8 Readability		
9 Style Adherence		
10 Feedback		Overall, I think the work is effective in summarizing and conveying the material of the original novel! I do, however, think it could benefit from some slightly more dramatic wording. Instead of stating what happened in the novel, perhaps you could use your opinion to put some feeling into it. It does seem that this is meant to be at least partially an opinion-based piece, and I would like to hear more about your thoughts regarding whether or not Korede is at fault for the murders or whether she is right or wrong for “helping” her sister get away with these crimes.



Cover Letter

September 10, 2023

Dear Ms. Malinajdovska,

Thank you for allowing me to review your essay! Though I regret being unable to meet with you in person, I did thoroughly read through the document you sent and have attached my suggested changes. Overall, I found your work intriguing! I have to say, while I had not heard of the novel prior to reading your analysis, I am interested in reading it now! Most of the changes that I suggested are intended to cut down on excessive wordiness and keep the work concise and clear. Since I have not read the original novel, I tried not to make any assumptions about your choice of words used to convey events that occurred in the novel, but I did suggest some changes that I thought would allow the point to be more clearly conveyed. That said, please do not feel obligated to take my edits as law – Your work is your own, after all! Aside from the wording changes I suggested, my main feedback for you is to consider the tone or mood of your writing. The piece is an analysis, so it is mostly based in fact, but I think that it could be more compelling with the addition of more dramatic wording – I would love to see your opinion on the morality of Korede's actions shine through the analysis in addition to facts! Thank you again for allowing me the privilege of working with you on this project. I look forward to continuing to work with you during the course of the semester!

Sincerely,
Lorinda



Get a Job!

One of Dr. Krishnan's main goals for the semester was to prepare us for the job market after graduation. Therefore, she required us to update our resumes and LinkedIn profiles in addition to creating a portfolio website to showcase our work to potential employers.

<p>ADDRESS 226 Laurel Street Youngstown, Ohio 44505 (330)-509-8388</p> <p>OBJECTIVE To obtain a position in a creative, collaborative role that allows me to learn in addition to utilizing my existing skillset.</p> <p>EDUCATION Bachelor of Integrative Studies, December 2023 Kent State University, Kent, Ohio Concentrations: Japanese, Creative Writing, Design Overall GPA: 3.281</p> <p>TEFL Certificate, December 2023 Kent State University, Kent, Ohio Overall GPA: 3.281</p> <p>SIGNIFICANT COURSEWORK TEFL Practicum in Florence, Italy, Japanese Language, Graphic Design, Typography, Fiction Writing, Editing, Pedagogy</p> <p>COMPUTER SKILLS Microsoft Excel, Word, PowerPoint, Adobe Illustrator, InDesign, Photoshop, Premiere Pro, Audition, XD, Lightroom, Wordpress</p> <p>RELEVANT EXPERIENCE <u>DI Crew Member</u>, KSU Design Innovation Hub, Kent, Ohio May 2022 – Present Instructed collaborators on 3D printers, laser cutters, dye sublimation machine, vinyl cutters, wood and metal shop equipment, sewing lab equipment, etc., repaired 3D printers.</p> <p><u>Intern</u>, Economic Action Group, Inc., Youngstown, Ohio July 2020 – April 2023 Designed and produced print, digital, and video marketing materials for EAG, City of Youngstown, and other clients.</p> <p>OTHER WORK EXPERIENCE <u>SkyHack Event Planner</u>, LaunchNET KSU, Kent, Ohio September 2021 – November 2021 (Temporary Position) Conducted participant research and outreach, conducted marketing, and planned event timeline.</p> <p>LEADERSHIP EXPERIENCE <u>Treasurer</u>, KSU Club Figure Skating Team, Kent, Ohio May 2022 – December 2023 Handled financial records, budgeting, merchandise, and fundraising for the team as a non-profit organization.</p>	<p style="text-align: center;">Lorinda H. Dixon-Guerrieri</p> <p style="text-align: center;">✉ ldixon@kent.edu ☎ (330)-509-8388</p> <hr/> <p style="text-align: center;">ABOUT ME</p> <p>Hello! I am a senior in college who enjoys art, photography, and writing. I have a passion for learning and am always excited to learn new skills! I have worked in several retail and customer service positions totaling approximately 4 years in addition to having over 5 years of professional graphic design and photography experience. I strive to go above and beyond in everything I do. Thank you for your time!</p> <hr/> <p style="text-align: center;">PROFICIENCIES</p> <p>Adobe CC ●●●●●●</p> <p>Microsoft Office ●●●●●●</p> <p>Social Media ●●●●○</p> <p>Wordpress ●●●●○</p> <p>3D Printing ●●●●○</p> <p>Rhino 3D ●●●○</p> <p>Event Planning ●●●○</p> <hr/> <p style="text-align: center;">STRENGTHS</p> <ul style="list-style-type: none">• Fast and enthusiastic learner• Excellent communicator• Tech savvy• Values diversity in the workplace• Able to work independently as well as collaboratively• Experience with photography, innovation, prototyping, and more• Goes above and beyond to make sure customers and clients get exactly what they need	<p style="text-align: center;">Lorinda Dixon</p> <hr/> <p style="text-align: center;">EXPERIENCE</p> <p>KSU Design Innovation Hub - Crew Member May 2022 – Present Greet collaborators, provide friendly and helpful customer service including assisting in brainstorming, planning, and executing solutions, maintain a fun, collaborative atmosphere, assist with orientations and tours, instruct and supervise collaborators with various types of machinery, research and learn different machinery and processes for cross-training, repair 3D printers as needed, keep appointments and walk-ins organized, answer calls and emails, and assist with events as needed.</p> <p>Economic Action Group, Inc. - Intern July 2020 – April 2023 Design print, digital, and video materials for EAG, City of Youngstown, and other clients, prepare documents for printing, photograph people and locations, edit website as needed. When working remotely, accurately track worked hours and maintain regular contact with supervisor. Work directly with production contractors as needed.</p> <p>LaunchNET at KSU - SkyHack Event Planner September 2021 – November 2021 (Temporary position) Conduct research and outreach on potential event participant groups, organize information using spreadsheets, attend weekly planning meetings, help draft and edit copy for outreach emails and social media, assist with graphic design and 3D modeling as needed, provide input and feedback to supervisors.</p> <hr/> <p style="text-align: center;">EDUCATION</p> <p>Kent State University College - Currently Attending I am enrolled at Kent State University for Fall 2023 and am expected to graduate this semester. I am pursuing a Bachelor of Integrative Studies in Teaching English as a Foreign Language, Japanese, Creative Writing, and Design. My current GPA is 3.28.</p> <p>Youngstown State University College - Transferred July 2020 I attended Youngstown State University from Fall 2016 to Summer 2020. My GPA was 3.68. I successfully completed classes such as Typeface Design, Advanced Typography, Intro to Interactive Design, Intermediate Graphic Design, and more.</p> <p>Nagoya University of Foreign Studies Study Abroad - Completed July 2019 I studied abroad at NUFU for the Spring 2019 semester. I took an Intensive Japanese Language course consisting of a grammar class and a writing class in addition to Global Perspectives on Japanese Pop Culture. I also earned As in all of my classes for a total 4.0 GPA.</p>
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I have 2 separate resumes. One is for more formal jobs while the other is for creative jobs.

Lorinda DixonAbout Resume Works Blog Contact

All Graphic Design Writings

Tessier Women and Gender Studies Writing Contest

Writings

Parents Guide to Greek Life

Graphic Design

Clean Scratch Typeface

Graphic Design

Public Arts Opportunities in Liberty Township

Graphic Design

My website showcases some of my work, both graphic design and writing. This magazine will go there, too!

Editor's Journey

Hello, dear editors:

Is there a book that you really like, which you would call your favorite book to read? Why? What is so great about it? Do you think that the book was edited after it was written by the author? Do you think the editor played a role in shaping the reader's experience? Post your responses as a class on this discussion board and let us see what insight we gain based on your opinions.

To be honest, I don't get many chances to read books. I don't have a lot of free time because of my commute and my other classes and responsibilities. However, when I was younger I enjoyed reading chapter books such as Junie B. Jones, Animal Ark, Maximum Ride, and so on. To be specific, I really enjoyed the Maximum Ride series. I loved the story and the interpersonal relationships between the characters. Unfortunately, the series took a different direction in the last couple of books that I wasn't a fan of, so I never did finish the series. I'm sure the book was edited, but if I recall correctly I did find a typo in one of the books. The editor shaped the experience by making the book clear and easy to understand. They corrected any errors that may have been made and allowed the reader to focus on the story instead of on the writing or potential errors.

Writer's Journey

When I was a child, I hadn't anticipated becoming a writer. In fact, I thought I would grow up to do website coding. But sometime when I was around 10 years old, after finding myself within a friend group full of writers, I decided to try writing a story. And while that story may have been the cringiest, most error-filled piece of junk I've ever written, it did begin to cultivate a new hobby, which later evolved into a passion. Since that time, I've tried my hand at several different genres of writing, both for classes and for personal enjoyment. These have included persuasive writing, informative writing, and so on, but my favorite has always remained fiction writing. The ability to create a whole other life with its own unique world, people, and events has always appealed to my sense of creativity. In my eyes, there's something magical about being able to sit down in front of a notebook or a keyboard and become someone entirely different for a few hours. I like writing in third person, mainly, but have recently been trying my hand at writing in first person, which I'm finding quite enjoyable. My favorite genre within my fiction writing tends to be drama or horror, though I also enjoy writing a fantasy piece once in a while. My number-one goal is to publish a story I've been working on since I was in high school. Though I haven't finalized a title yet, the story revolves around a set of twins who grew up in an abusive home in approximately modern-day England. One of the twins often leaves the house at night and finds himself tangled in quite the mess when he makes friends with a boy approximately his own age who is being trained as an assassin for a literal underground society. The story follows themes of mental illness and LGBT+ issues in addition to some more fantastical aspects such as biotechnology and fictional world-building. While I am having a blast actively writing the story, I can't wait to finish it so I can continue towards my goal of publishing it! Another goal that I have, though it came to mind more recently, is to begin writing and publishing stories in Japanese. One of my programs of study here at Kent State University is the Japanese language minor, so I want to get the chance to combine my interest in the Japanese language with my interest in creative writing to do something new and challenging. I feel that I tend to get ahead of myself when setting goals, but even if they seem daunting now, I am determined and excited to reach these two goals of mine in the near future!

Editing Habits

Chapter 2 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* discusses the relationship between the writer and the editor. (pp. 28–38) Saller likens communicating with a new author to online dating: The writer and the editor have likely never met before, and trust needs to be built between the two people before the relationship can continue. She briefly mentions three things you need to utilize to give the writer a reason to trust you: carefulness, transparency, and flexibility, before moving on to illustrate the process of communicating with your author.

According to Saller, the editor should contact the writer after viewing the project, but not before they start editing. They should gather information about the writer from Google to get an idea of the best way to communicate with them. In addition to an introduction, Saller suggests asking questions within the first email the editor sends to the writer. The purpose of asking questions is to prove that the editor has read the manuscript. She also recommends expressing interest in the project, proposing a schedule, and providing contact information to the writer. In the writer's reply, you'll gain useful information about the type of person they are and what you can expect from this writer-editor relationship moving forward.

Saller then proceeds to list 6 habits that she feels are imperative for an editor to cultivate. (pp. 31–37) She emphasizes the importance of asking questions and being flexible towards the author rather than simply making changes and expecting the author to be okay with them. She also recommends being fully transparent when making changes—That is, utilizing the digital age's ability to track edits made to a document without fully overwriting the original. In that same vein, being clear about what changes were made and why helps the editor build trust. Next, she emphasizes the importance of informing the author which parts of the project they need to be aware of as their responsibilities and checking in often to make sure that the author can complete their responsibilities on time and accurately. Providing clear instructions and assignments that are linked to deadlines makes it easier on the author than if they had to parse out which sections of a project they need to worry about, and checking in with them often ensures that there will be no confusion or miscommunication that will result in problems later down the road. Finally, Saller emphasizes the importance of professionalism in communication and cultivating a good relationship with your writer by doing everything in your power to say yes and making saying no somebody else's problem.



Do Fonts Speak?

Lorinda Dixon

Font: Hachi Maru Pop

Size: 18pt

Lorinda Dixon

Font: Congenial UltraLight
Size: 18pt

Lorinda Dixon

Font: Niconne

Size: 18pt

Lorinda Dixon

Font: Dreaming Outloud Script Pro

Size: 18pt

Lorinda Dixon

Font: Aß-maruhanamaki

Size: 18pt

Dr. Krishnan insisted that, in order to preserve consistency, we use an absolute maximum of 4 fonts throughout our magazine. Obviously, these font samples don't count!

The fonts I'm using are Hachi Maru Pop and Calibri.



I tend to gravitate more towards rounded, sans serif fonts than towards serif fonts like Times New Roman or Georgia. I like fonts that are easy to read but still unique, which is why I like Hachi Maru Pop and Congenial Ultralight. I also usually prefer lightweight fonts, though that's not always the case.

Publishers need to keep fonts and other formatting rules in mind when preparing documents for publication for a few different reasons. First is legibility: If a publisher were to publish a book in an illegible font, nobody would want to put in the effort to read it. Second is mood: Different fonts can convey different feelings (see below) and a font that is inconsistent with the meaning behind the words can be distracting or confusing.

The appearance of the book can make or break a reader's willingness to read it. If the format isn't to the reader's standards, the book won't sell.



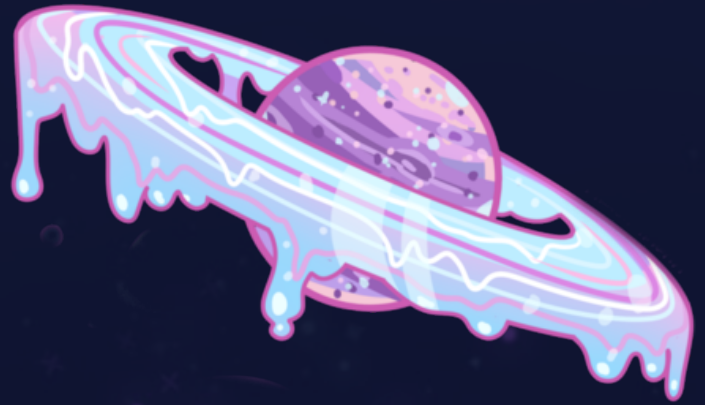
I will always find you.

I will always find you.

Be Flexible!

Chapter 3 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* further builds upon the concepts introduced in Chapter 2, specifically carefulness, transparency, and flexibility. (pp. 39–47) She gives an example of an editor who was not careful and added an excessive number of commas to a work when they weren't necessary according to the style guide that was being utilized. She also reiterates the importance of credibility; She gives the example of the use of a foreign language within a work and states that it would hurt the editor's credibility to try and edit a language they aren't familiar with. She instead recommends that the editor ask the author to double-check those parts, potentially by pointing out inconsistencies that the editor may be able to pick out despite not being able to read or understand the words. Saller also lists some other ways to utilize carefulness such as limiting explanations/justifications and re-reading your edits after you're finished. (p. 41)

In this chapter, Saller only briefly covers the concept of transparency since she has already covered it in depth in previous sections of the book. She lists again some best practices for transparency within editing, including using the tracking feature of word processing software, asking questions, and summarizing changes (with justification, when necessary,) in a separate style sheet document. (p. 42) She also states that it is important to have citations at the ready for corrections you've made in case you are asked for them.



Saller believes that flexibility may be the most difficult concept for copy editors to embrace. (p. 44) She clarifies that in a lot of situations the style rules that we follow are “arbitrary and changeable”. (p. 45) She also mentions that grammar rules in language often change over time, making it impossible for a style guide to set forth indisputable, unchanging rules. She describes flexibility as knowing when to choose your battles. That is, knowing when a mistake is a mistake versus a stylistic choice, and knowing when it makes sense to bend the rules. She suggests being open to negotiation and discussion when working with an author. (p. 47) Additionally, Saller states that by being clear that your edits are open for discussion from the beginning, you reassure your writer that it isn't “my way or the highway” and that their input is valuable as the author of the material. Saller also posits that it isn't worth destroying your relationship with the author just to be “correct” and that being flexible leads to a better author-editor relationship.

MOCK ADVERTISEMENT

<https://pinknosevintage.com/>

On Pink Nose Vintage's new and improved website, you can shop our huge collection of vintage goods, read our all-new blog, and more! Place your order today for guaranteed shipping in time for the holidays!



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- Religious Items & Decor 24
- Vintage Miscellanea 26
- Vintage Planters 27
- Figurines And Miniatures 27
- Vintage Servingware 114
- Vases & Candle Holders 46
- Glasses & Barware 84
- Vintage Flatware 8
- Cups, Saucers, & Mugs 59

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Set of 4 Libbey Golden Foliage Pilsner Glasses

\$24.95 0



Vintage Praying Nun Figurine by Lipper and Mann with Rosary and Black and White Habit

\$26.95 2



All White Virgin Mary Statue by Homco, Tall Madonna Figurine

\$24.95 0



Vintage Madonna Statue, Blessed Mother with Hands in Prayer, Blue Robe, Gold Accents

\$16.95 0



Rock Sharpe Wine Glasses, Cut Laurel, Wafer Stem 8000, Set of 4

\$26.95 0



3 Crystal Water Goblets, Longchamp by Cristal d'Arques Durand

\$26.95 0



Vintage Black Bell Carved from Coal, West Virginia Tourist Souvenir Novelty Item

\$24.95 0



Two Tier Serving Tray, Rustic Brown Glaze Ceramic Plates with Red, Blue, and Green, Metal Handle

\$34.95 0

Editing for the Reader

Original Text 1 - Email

Hello there -

Guess what? We've got this big board meeting coming up on October 12, 2022, at 10:00 MA sharp, and you bet you're invited! It's kind of a big deal because we're gonna be diving deep into some serious strategy stuff and financial not sure waht. Fun, right?

We're hosting it at our usual spot, you know, the corporate HQ over at 123 Main Street, Suite 456 in Cityville KEnt. But hey, if you can't make it in person, no worries! We've got this cool video conferencing thingy set up, so you can join from the comfort of your own wherever.

Before we dive into the nitty-gritty, I will try to sned over the agneda in advance, just so you can prep and do waht you need to. And if you've got any bright ideas - dont say anything or burning questions you want on the agenda, holler at the secretary before October 5th, 2023. Also, if you've got some super-secret documents related to our agenda, share 'em with us by the same date, HA-HA- just kidding - and we'll make sure everyone's in the loop.

Seriously though, your presence is MANDATED, and your insights will be reviewed. We're really looking forward to having you there and making this meeting a blast.

If you need anything or have questions, call me directly (330).....

See you on October 15th!

Catch you later,

Proud and Happy Student Intern Pourquoi

Original Text 2 - Memo

From : Ms. Jenesepas

To: mR. Callistery

DAte: OOctober 2, 2023

Topic: Role of Marketign Interns

So, you know, mR. Callister, we've got these marketing interns on board, and let me tell ay, they're like a breath of fresh air in the office. They're all about those hashtags, influencers, and all that social media jazz. And ya know, they al I speak a whole new langague - Really, they speak a whole new language, but hey, they're young, they get it. They've been cooking up some wild ideas, and honestly, it's kind of exciting to see what they'll come up with next. Plus, they've brought in some killer snacks for the break room, so that's a win-win in my book.

Email - Heavy Edits

The purpose of this assignment was to expose us to editing different formats and to teach us to edit with the reader in mind. If I were the reader, I would be infuriated by the lack of professionalism shown in both original texts. They're filled with language that is inappropriate in a formal setting and are excessively long.

Additionally, this assignment was meant to demonstrate the differences between heavy editing and "conservative", or light editing. When editing a document, the heavy edits (right) should be kept to oneself for reference later on if needed. The light edits (below) should be the document that you return to the author.

~~Hello there. Good afternoon.~~

~~Guess what? We've got this a big board meeting coming up on October 12th, 2023, at 10:00 MA AMsharp, and you bet you're invited that we would like for you to attend! It's kind of a big dealan important meeting because we will 're gonna be diving deep into some serious strategy stuff and financial not sure wahstrategy and finances. Fun, right?~~

~~We're hosting it at our usual spot, you know, The meeting will take place at the corporate HQ headquarters over at 123 Main Street, Suite 456 in Cityville, KeEnt. But hey, if you can't make it in person, no worries! We've got this cool video conferencing thingy set up, so you can join from the comfort of your own wherever! you can't make it in person, we will have the option for video conferencing.~~

~~Before we dive into the nitty-gritty, I will try to sned over the agneda in advance, just so you can prep and do wah you need to! will send the meeting agenda in advance so you can prepare. And if you've got any bright ideas - dont say anything or burning questions you want on the agenda!f there is anything you'd like added to the agenda, heller at the please notify the secretary before October 5th, 2023. Additionally, if you have any documents that need to be shared, send them by October 5th as well. Also, if you've got some super secret documents related to our agenda, share 'em with us by the same date, HA-HA - just kidding - and we'll make sure everyone's in the loop.~~

~~Seriously though, your presence is MANDATED. Attendance in this meeting is mandatory and your insights will be reviewedso we can review your insights. We're really looking forward to having you there and making this meeting a blast. We are looking forward to seeing you there.~~

~~If you need anything or have questions!f you have any questions or concerns, call me directly at (330).....~~

~~See you on October 12th, 5th!~~

~~Catch you later, Thank you,~~

~~Proud and Happy Student Intern Pourquo~~

~~Student Intern~~

Email - Light Edits

~~Hello there. Good afternoon.~~

Guess what? We've got this a big board meeting coming up on October 12th, 2023, at 10:00 AM sharp, and you're invited! It's kind of a big deal because we're gonna going to be diving deep into some serious strategy and financial stuff and financial not sure wah. Fun, right?

We're hosting it at our usual spot, you know, the corporate HQ over at 123 Main Street, Suite 456 in Cityville, KeEnt. But hey, if! you can't make it in person, no worries! We've got this cool video conferencing thingy set up, so you can join from the comfort of your own wherever, elscwhere if you need to.

Before we dive into the nitty-gritty, specifics, I will try to sned, send over the agneda agenda in advance, just so you can prep and do wah what you need to. And if you've got any bright ideas - dont say anything or burning questions you want on the agenda, heller a contact the secretary before October 5th, 2023. Also, if you've got some super secret documents related to our agenda, please share 'em them with us by the same date, HA-HA - just kidding - and we'll make sure everyone's in the loop.

Seriously though, your presence at the meeting is MANDATED mandatory; and your insights will be reviewed. We're really looking forward to having you there! and making this meeting a blast.

If you need anything or have questions, call me directly at (330).....

See you on October 15th!

Catch you later Sincerely,

Proud and Happy Student Intern Pourquo, Student Intern



Memo - Heavy Edits

~~From:~~ From: Ms. Jenesevas DATE: October 2, 2023

TO

To: ~~mR.~~ Mr. Callistery

FROM: Ms. Jenesevas

~~Date~~ Date: ~~OCtober~~ October 2, 2023

Topic SUBJECT: Role of ~~Marketign~~ Marketing Interns

So, you know, ~~Good afternoon,~~ Good afternoon, ~~mR.~~ Mr. Callister,

~~W~~we've gotten some these marketing interns on board, and let me tell ay, ~~and I have to say~~ The new marketing interns we've hired, ~~they're~~ are like a breath of fresh air in the office. They're ~~all~~ all ~~about~~ very knowledgeable about those hashtags, influencers, and ~~all that~~ all that social media ~~jazz.~~ And ~~ya know, they al~~ I speak a whole new langague ~~Really~~ It's like, they speak a whole new language, ~~but hey, they're young, they get it!.~~ They've been cooking up some wild-interesting ideas, and honestly, it's kind of exciting to see what they'll come up with next. Plus, they've brought in some ~~killer~~ killer snacks for the break room, so that's a win-win in my book!.

Sincerely,

Ms. Jenesevas



Memo - Conservative Edits

~~From:~~ From: Ms. Jenesevas DATE: October 2, 2023

TO

To: ~~mR.~~ Mr. Callistery

FROM: Ms. Jenesevas

~~Date~~ Date: ~~OCtober~~ October 2, 2023

Topic SUBJECT: Role of ~~Marketign~~ Marketing Interns

So, you know, ~~Good afternoon,~~ Good afternoon, ~~mR.~~ Mr. Callister,

~~W~~we've gotten some these marketing interns on board, and let me tell ay, ~~and I have to say~~ The new marketing interns we've hired, ~~they're~~ are like a breath of fresh air in the office. They're ~~all~~ all ~~about~~ very knowledgeable about those hashtags, influencers, and ~~all that~~ all that social media ~~jazz.~~ And ~~ya know, they al~~ I speak a whole new langague ~~Really~~ It's like, they speak a whole new language, ~~but hey, they're young, they get it!.~~ They've been cooking up some wild-interesting ideas, and honestly, it's kind of exciting to see what they'll come up with next. Plus, they've brought in some ~~killer~~ killer snacks for the break room, so that's a win-win in my book!.

Sincerely,

Ms. Jenesevas



Cover Letter 1

September 22, 2023

Dear Pourquoi,

Thank you for allowing me to review your email draft. I made a few wording changes to align with the professional language expected of employees in the office, but I know you have a more casual way of writing, so I tried to preserve that as much as possible.

I had a question that I wanted to check on as well: In the document, I've highlighted two references to the date of the meeting. In the first instance, the date is listed as October 12th, while in the second, it is listed as October 15th. Please let me know what the correct date is so I can make that change. Please take a moment to read over the edited email draft and approve it before finalizing. As always, feel free to reach out to me via email at ldixongu@kent.edu if you have any questions.

Sincerely,
Lorinda



Cover Letter 2

September 22, 2023

Dear Ms. Jenesepas,

Thank you for allowing me to review your memo draft. I have made some changes to make it sound more professional. However, I noticed you write in a very casual style, so I tried to preserve that as much as possible as well. I also adjusted the format to be more in line with what is expected for memos. There was one thing I wanted to double-check with you about: In the heading, the name is written as Mr. Callistery while in the introduction it is written as Mr. Callister. I wasn't sure which was correct, so I wanted to ask before making the change. Please take a moment to read over the edited email draft and approve it before finalizing. As always, feel free to reach out to me via email at ldixongu@kent.edu if you have any questions.

Sincerely,
Lorinda

Capitalization

- Proper Nouns
 - Proper nouns include the names of specific people, places, and sometimes things such as organizations or companies.
 - Example: “I am writing a magazine for Krishnan Publication House” versus “I am writing a magazine for a publication house”
 - The first example lists a specific publication house, while the second does not and is therefore not capitalized.
- Down Style
 - The first word of a header is capitalized, along with any proper nouns present in the header. But no other words in the header are capitalized.
 - Example: “An editor’s insight into publishing: Magazine created by me, for you, and with you”
 - Only the first words of the title and subtitle (“An” and “Magazine”) are capitalized.
- Up Style
 - The first letter of all major words within a header are capitalized.
 - Example: “An Editor’s Insight into Publishing: Magazine Created by Me, for You, and With You”
 - The first letter of all words except prepositions and conjunctions is capitalized. The only exception is “An” since it is the first word in the title.

Types of Editors

- Acquisition Editor
 - Responsible for acquiring and developing content that could be profitable. May review unsolicited manuscripts from authors to evaluate the commercial potential or approach authors with a concept that the publisher would like written.
- Development Editor
 - Responsible for working with an author from early on to help develop the work. Focuses on large elements of the story such as plot holes, pacing, dialogue, and so on.
- Fact-Checking Editor
 - Responsible for verifying accuracy of information within the work and double-checking with sources to make sure the information is being presented in an accurate way.
- Line Editor
 - Responsible for adjusting word choice, sentence structure, flow, pacing, and so on within a work. A line editor works line-by-line and improves clarity, cohesiveness, tone, and so on.
- Copy Editor
 - Responsible for proofreading text and identifying issues with grammar, spelling, punctuation, and so on. Often also needs to fact-check information.
- Proofreader
 - Responsible for reviewing the final draft after all previous edits have been made to double-check for problems or inconsistencies. Their work is similar to that of a copy editor, but they edit the final draft just before publishing.
- Beta Reader
 - Responsible for reading the work and giving their opinion on it. This is like a critique phase for the work - The beta reader is usually given a set of questions to consider and should answer them after reading the work from a general reader’s perspective. (In other words, they are not involved with the authorship or editing of the book and are instead the first outside perspective on the work.)

Life of a Publication



1 Acquisition Editor

The acquisition editor may reach out to an author with an idea they'd like the author to write for the publisher.

Alternatively, the acquisition editor may review submitted manuscripts to identify ones that the publishing house can profit from.



2 Development Editor

The development editor will work with the author to review what has been written and give suggestions on how to improve it. They will also look for plot holes, problems with the pace, or other issues from a content standpoint.



3 Fact-Checking Editor

The fact-checking editor will review the work and will double-check any references or facts to ensure that they are accurate.

They may also contact other people to verify accuracy and make sure that the information has been properly portrayed.



6 Proofreader

The proofreader is like phase 2 of the copy editor. Once all previous changes have been made, the proofreader will read the document again and will check for any problems or inconsistencies. They are the final line of defense against errors before the document is distributed to the beta reader and printers.



5 Copy Editor

The copy editor will read the text and will make corrections to any errors they find. Their main focuses are grammar, spelling, punctuation, and other technical items.



4 Line Editor

The line editor will read through the documents and suggest changes related to word choice, sentence structure, flow, pacing, and so on. They will read each line and will look for ways to improve the writing from a technical standpoint, focusing more on clarity and cohesion than on content.



7 Beta Reader

The beta reader will receive a polished final draft of the document and will read it as if they were a member of the general target audience. They will point out any potential misunderstandings or problems that could arise for someone reading the document. The beta reader is not an editor in the same sense as the previous editors, but they are the tester for the document's final draft before publishing and can help identify problems that the previous editors might not have noticed because they are too familiar with the work.



8 Publishing

After the document has been read and edited several times over by all the aforementioned editors, it will receive final approval and will be sent to be printed.



9 Distribution

The printed document will be distributed to the appropriate venues, such as bookstores or libraries, for readers to use/purchase.

Collaborative Review

A collaboratively-written article review by Lorinda Dixon, Carson Harper, and Kenna Malinajdovska.

Chapter Six: Must We Speak English expresses the value of language and culture in declaring one's identity and position in society. The chapter starts by conveying the difficulties that non-English-speaking citizens in the United States face. Many feel isolated and secluded from society because they cannot express themselves properly. The text introduces the notion of institutionalizing the English language into education curricula to maximize communication and encourage cultural assimilation in communities. Non-English-speaking individuals who have immersed themselves in the language have found that they feel an absence of their original language and culture. The chapter illustrates an alternative bilingual education, which combines the teaching of English with one's preferred language. This would help one feel a sense of pride in their own language and their studying of the English language. The text suggests that non-English speaking Americans risk their socioeconomic status because of insufficient communication skills.

The author then proceeds to introduce how dialect and immigration may play roles in the difficulties non-English-speaking citizens face in the United States. Non-English-speaking citizens face problems with learning not only English, but with learning the newest slang developed within American culture every couple of years. However, the slang terms can differ based on different regions throughout the United States: The terms also tend to vary based on components such as race and gender. This extended amount of diversity can cause any non-English-speaking American to run into obstacles when trying to adjust to the English language as a whole. The chapter addresses that, while examples like Black English vernacular may be different from the 'standard' version of the language, none is inferior to another. However, the issues with adjusting to the English language still remain. Additionally, the author describes how mass immigrations to the United States are causing non-English-speaking

citizens to develop trouble adjusting to the new language as well. Many people immigrate to America, which creates vast diversity and culture throughout the country. Due to these conditions, it becomes almost burdensome for the United States to achieve one sole form of the English language. When multiple of these difficult circumstances are presented at once, it unfortunately becomes much more strenuous for any non-English speaking citizen coming to America.

Furthermore, the chapter reviews diversity in the context of language. Specifically, it addresses the Sapir-Whorf hypothesis, which states that language is so central to a person that two people cannot share the same perspective of the world if they do not share a common language. The chapter posits that this hypothesis is only partially true, and that language influences perception of the world but does not fully determine it. Indeed, one's language is deeply connected to who they are as a person and holds influence over their perception of the world, but it does seem unlikely that the difference in perception would be so vast between two people who speak different languages that they would not be able to find a common viewpoint at all. This partial acceptance of the Sapir-Whorf hypothesis makes sense, considering that children from bilingual areas of the world often manage to relate to and befriend each other, even if they cannot understand each other's verbal communication at first. The article continues by discussing diversity from a language-teaching standpoint. The author cites several viewpoints on bilingual education in the United States, including the stance that bilingualism has been a core part of the United States since the beginning and should therefore be accepted today in addition to the stance that bilingual education is not conducive to long-term language acquisition. However, the author does not seem to take a solid stance on any of these varying viewpoints: They instead conclude that the issue is too complex to expect a resolution any time soon.

Difficult Authors

Chapter 4 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* defines a "difficult" author and proposes some strategies for dealing with situations that may arise when an author and editor don't see eye-to-eye. (pp. 49–59) Saller describes some stereotypical "difficult" authors, but ultimately, she posits that a "difficult" author is someone who does not want changes made to their work for some reason or another. (p. 49) Examples of these reasons might include oversensitivity, overconfidence, or even plain ignorance. However, Saller clarifies that, as an editor, she does not come across difficult authors often and that the majority of the authors she works with are grateful for the editor's work. (p. 50)

Saller recommends keeping in mind the strategies for working with authors that she has set forth in previous chapters of the book and specifically emphasizes carefulness, transparency, and flexibility. (p. 50) Additionally, she once again recommends always knowing why a change is necessary and being able to cite the reasoning for the change if need be. She states that an editor should not argue or make arbitrary changes for the sake of being right. Instead, every change should have a good motivation behind it, and the editor should always be open to communication with the author so any misunderstandings or disagreements can be discussed

openly and an agreement can be reached. (pp. 52–53)

Furthermore, Saller recommends being gracious towards the author, even if you feel that their responses are unfair or ignorant. She states that the editor should be "generous in taking responsibility for awkward situations" and recommends some appropriate responses to these types of authors. (p. 54) She also warns against using humor when speaking with an author. She speaks of an interaction she had with an author in which she attempted to use a humorous story to distract from some bad news she had to deliver to the author. This backfired spectacularly, though, when the author copied others on the email chain, thus sharing the story with them and embarrassing Saller. (p. 55) Ultimately, Saller recommends not speaking to an author as if they were a close friend: In a professional author-editor relationship, communications should be kept professional as well.

Saller wraps up Chapter 4 by reiterating the importance of appealing to authority when making changes and having said authoritative sources at the ready in case of disagreement, in addition to maintaining flexibility and grace when working with an author, even if they may be more "difficult" than others. (pp. 58–59)

"Correct" ≠ Right

Chapter 5 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* discusses what she calls the "misguided martyr" and identifies some examples of situations in which it makes more sense to break a rule than to follow it. (pp. 60–70) One of the main points that Saller makes within this chapter is that focusing on what is correct and what is incorrect leads to overcomplication and is often not useful. She states that English has never been so rigid that there is only one correct way to communicate something. (p. 60)

To further that point, Saller addresses the difference between prescriptive and descriptive grammar and acknowledges that extremes of these two stances are equally unhelpful. (p. 61) Ultimately, Saller posits that it doesn't matter what is technically correct or incorrect; if a rule does not make sense, it needs to be broken regardless of correctness. Furthermore, focusing too much on small technicalities that don't matter leads to overlooking other issues that do matter. Aside from those functional points, Saller states that excessive dedication to what is technically correct can frustrate the author and cause unnecessary conflict between the author and editor. (p. 62)

In addition to focusing on rules that sometimes need to be broken, Saller also addresses consistency. Saller posits

that, though consistency is usually extremely important within writings, sometimes it is impossible to keep things fully consistent without damaging the understandability of the writing. In instances like that, it is necessary to allow inconsistency. (p. 64) Ultimately, one's goal as an editor is to serve the reader. If correcting an inconsistency or ruthlessly following a grammar rule would damage the reader's ability to read the document, then the correction should not be made.

To conclude this chapter, Saller mentions the importance of "using your head" when faced with something confusing. (p. 66) In other words, an editor should be able to think critically about the rules given to them in order to determine the purpose of those rules and whether breaking them would serve the reader better.

Additionally, editors need to be able to use the tools at their disposal, such as their style guide, to find answers to their questions on their own. Saller emphasizes the importance of looking up information, but also recognizes that it can be difficult to find the words to use in order to find an accurate answer. She also acknowledges that, sometimes, a rule for something simply doesn't exist, in which case the editor needs to be able to use their discretion to determine the best way to solve the problem. (p. 68)

Dear Writer

Chapter 6 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* is geared toward authors rather than editors and discusses reasons and tips for self-editing one's own work. The chapter also addresses the psychological aspects of editing, such as how to avoid being a difficult writer and some best practices to maintain a good relationship with one's editor. (pp. 72–82)

First, Saller addresses authors that assume (or even insist) that their work does not need to be edited. She explains why this is not the case: Different editors specialize in different aspects of editing and no single person can replace the multiple people that edit a single document. Additionally, she mentions more technical things that need to be handled by an editor, such as typesetting, formatting, and citations. (pp. 72–73)

Next, Saller provides some tips for self-editing one's own work. Specifically, she lists some common problems that tend to occur when a writer self-edits, such as reused sentence structures/pet phrases, excessive repetition, and outdated grammatical structures. (pp. 77–78) Still, she maintains that self-editing is usually not sufficient on its own to get a ready-for-publication manuscript.

Finally, Saller provides some best practices for working with an editor. She again defines a difficult writer and explains how to avoid being one. (p. 79) She also recommends carefully reading the editor's cover to avoid confusion or misunderstandings and lists some examples of authors who did not do so. (p. 82) She closes by once again emphasizing the importance of taking "editing as a gift, not an insult". (pp. 84–89)

Danger!

Chapter 7 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* kicks off part 2 of the book. It addresses the most difficult parts of working as an editor, variables that can make one editing project harder than another, and what happens when an editor makes a mistake. (pp. 92–104)

Saller begins by defining "dangerous copy" as manuscripts which either require excessively tedious/repetitive editing tasks or manuscripts that require excessively complicated or intricate editing tasks. (p. 92) She further explains "mindless" tasks such as alphabetizing or replacing and lists some strategies for dealing with these mind-numbingly boring tasks. Specifically, she recommends attempting to automate these tasks using built-in features of your word processing software, delegating tasks to others for assistance, and breaking up editing with fun breaks in between as you handle these mindless tasks. (pp. 92–95)

She then addresses complicated tasks and acknowledges how overwhelming they can be. She mentions that having to make excessively intricate edits can cause an editor to miss other issues, which can result in all those complicated edits having to be re-done. (pp. 95–96) Her recommendation for handling these types of edits is to ask yourself several questions to determine whether the edits are truly necessary before you begin. (pp. 98–99)

Saller ends the chapter by addressing the unfortunate truth that editors are humans and make mistakes just like anyone else. She emphasizes that, when a mistake is inevitably made, it is important to own up to and fix it. (pp. 100–101) Still, she maintains that it's best to avoid making mistakes in the first place whenever possible and specifies that clear and open communication with the author usually helps.

Ah. Technology...

Chapter 8 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* focuses on word processing programs, the necessity of computers and knowing how to use them, and the best ways to avoid problems related to the nature of digital writing. (pp. 105–113)

Saller begins the chapter by addressing the wonderful things word processors are capable of, such as automation, spell-checking, and decoration. However, she acknowledges that, since there are so many features built into word processors, it is rare to find an editor who knows about all of them and how to use them. (p. 105) She also addresses potential scenarios in which the word processor does more harm than good – specifically she mentions incorrect automatic capitalization and unnecessary grammar corrections. She explains how to circumvent some of these issues by looking at the word processor's Options section. (p. 105) She then goes on to describe some of the more advanced features available in modern word processing programs such as keyboard shortcuts and downloadable macros. (pp. 106–107)

Saller continues with a section about strategies to avoid causing problems when editing digitally. She acknowledges that, by making tasks faster, one can also cause damage when in a hurry. Specifically, she cites mishaps with the search-and-replace feature and accidental file overwriting. (p. 107) She provides some best practices for avoiding these types of problems including clearly labeling files and versions, organizing files into folders, saving separate “trial” versions of files, and keeping frequent backups of files in case of data loss. (pp. 108–111)

Saller closes by refuting the idea that digital editing saves paper and time but maintaining that it is easier than editing on paper in addition to emphasizing the importance of ignoring compulsions to prioritize efficiency. (pp. 112–113)



Do it for the Blog!

In addition to creating a functional website, we also needed to write and edit our own blog post for Dr. Krishnan's class. This involved looking at existing blog posts, choosing a topic, researching our topic, and creating the blog post to put on our website. Because I had a figure skating competition coming up, I decided to write mine about choreographing a program for it.

The purpose of this assignment was to teach us to research. By analyzing existing blogs, we learned that blog posts are usually intended to teach something, and we learned common formats for posts. We also learned that blog posts are usually written in an informal style, as if the author were having a conversation with the reader as they instruct them on the topic.

Choreographing an Intercollegiate Excel High Beginner Program

By [lorindadixon](#) / October 30, 2023

If you're like me, chances are you've daydreamed about being a competitive figure skater. Unfortunately, that's a hard thing to do! You need expensive skates, memberships, and hours of practice. But possibly the most complicated part of skating competitively is trying to decipher the US Figure Skating Association's rules and requirements.

The US Figure Skating Association sanctions all official competitions in the United States. They also make the requirements for said competitions. If you're new to skating and/or don't have a coach to help, their terminology can be near impossible to navigate. So allow me to be your guide on your journey of creating your first collegiate Excel high beginner figure skating program.

Excel High Beginner 1:40 Max	Maximum 5 jump elements: <ul style="list-style-type: none">• Jumps with no more than one-half rotation (front to back or back to front)• Single rotation jumps: toe loop, Salchow, Euler (half-loop), loop• Flip, Lutz, & Axel NOT permitted• Max 2 jump combinations, or 1 jump combination and 1 jump sequence<ul style="list-style-type: none">◦ Jump combinations and jump sequences are limited to two jumps except that one jump combination or one jump sequence may include three jumps◦ A jump sequence consists of two or three jumps in which the second and/or the third jump is a waltz jump with a direct step from the landing curve of the first/second jump• Maximum 2 of any same jump	Maximum 2 spins: <ul style="list-style-type: none">• Required spin:<ul style="list-style-type: none">◦ Forward upright spin to back upright spin combination• Second spin must be a spin in one position• No flying entry• Permitted forward spins: upright, sit, camel• Permitted back spins: upright• Minimum 3 revolutions• A spin may not be repeated <p><i>Max Level: Base</i></p>	Maximum 1 Sequence: <ul style="list-style-type: none">• One Choreographic Sequence (ChSq)<ul style="list-style-type: none">◦ Must be clearly visible
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Program Requirements

The first thing you need is the current season's program requirements. These can be found on [US Figure Skating's website](#).

Music

The allowed length for an intercollegiate Excel high beginner program is one minute and forty seconds. Ideally, your music should be cut to *exactly* this length. Submitting music that is too long will result in penalties, and music that is too short does not leave enough time to include all of the prescribed elements.

Personally, I use Adobe Audition to cut my music. However, there are a plethora of both free and paid apps available online that you can use to cut your music.

Choose a song that you enjoy. Additionally, consider your own technical limitations when choosing music – If you skate slowly, for example, you do not want to use a fast song. Consider artists that you like, make a list of potential songs, then listen to them as you skate. See if you can envision a program when you listen to the song. If one song turns out not to be right, move on to the next!

Scripts

Fiction

1 Title: ^{Chaos} "Café in the Café" Genre: ^{Comedy} Comedy

2 INT. CAFÉ - DAY

3 The café is ^{bustling} bustling with customers ^{chattin'} chattering, ^{orderin'} ordering drinks, and ^{eatin'} eating. Tables are ^{messy} messy and chairs are ^{scattered} scattered.

4 WAITER: ^(stressed) (stressed) Um, ^{what would} what would you like to ^{order} order?

5 CUSTOMER: I'll have a coffee with ^{cream} cream and ^{two sugars} two sugars.

6 WAITER: ^(nodding) (nodding) Okay, one coffee with ^{cream} cream and ^{sugars} two sugars.

7 WAITER: ^(rustles) (rustles) The ^{waiter} waiter rushes to the counter and starts ^{making} making coffee. He spills ^{coffee grounds} coffee grounds all over the place.

8 CUSTOMER: ^(laughing) (laughing) Looks like you need some ^{practice} practice!

9 WAITER: ^(sighing) (sighing) Yeah, I'm not good at ^{this} this job.

10 At a ^{corner} corner table, two FRIENDS are deep in ^{conversation} conversation.

11 FRIEND 1: You seen that new movie?

12 FRIEND 2: Yeah, it was ^{good} good. I liked the part where they ^{go} go to the ^{beach} beach.

13 FRIEND 1: ^(laughing) (laughing) You mean ^{go} go to the beach?

14 FRIEND 2: ^(shrugging) (shrugging) Same thing.

15 Suddenly, the café's MANAGER storms in.

16 MANAGER: ^(angry) (angry) ^{Who's} Who's responsible for this mess?

17 The ^{manager} manager points at the chaos café.

18 WAITER: ^(panicking) (panicking) It's my fault, sir. ^{I'm} I'm sorry.

19 MANAGER: ^(rolling eyes) (rolling eyes) Clean up this place, now!

20 WAITER: ^(whispering) (whispering) The waiter grabs a mop and starts ^{wiping} wiping the floor. He ^{accidentally} accidentally knocks over a tray of ^{pastries} pastries.

21 WAITER: (whispers) Oops.

22 Another CUSTOMER approaches the counter.

23 CUSTOMER 2: I'd like a sandwich with ^{turkey} turkey, ^{cheese} cheese, and ^{tomatoes} tomatoes.

24 WAITER: ^(scribbling) (scribbles on notepad) One sandwich with ^{turkey} turkey, ^{cheese} cheese, and ^{tomatoes} tomatoes.

25 WAITER: ^(kitchen) (kitchen) The waiter heads to the kitchen. Inside, the CHEF is ^{dancing} dancing to loud music while cooking.

26 WAITER: ^(yelling) (yelling) Chef, we need ^{a sandwich} a sandwich!

27 CHEF: ^(dancing) (dancing) I'll make it special!

28 CHEF: The chef throws a bunch of random ^{ingredients} ingredients into a ^{sandwich} sandwich, including ^{lettuce} lettuce, ^{peanut butter} peanut butter, and hot sauce.

29 WAITER: ^(Sandwich) (Sandwich) The waiter brings the sandwich to CUSTOMER 2.

30 CUSTOMER 2: (confused) What is ^{this} this?

31 WAITER: ^(nervous) (nervous) Um, it's our special ^{sandwich} sandwich of the day?

32 CUSTOMER 2: ^(sighing) (sighs) I just wanted a ^{regular sandwich} regular sandwich.

33 The chaos continues as the café becomes even messier. The manager looks on in frustration.

34 MANAGER: ^(shouting) (shouting) I can't take this anymore!

35 Suddenly, the café's PET CAT enters and starts ^{knocking} knocking over cups and plates.

36 MANAGER: ^(throwing hands up) (throws hands up) I give up.

37 Everyone ^(laughing) (laughs) in the café starts ^{laughing} laughing as they watch the cat ^{wreak havoc} wreak havoc.

38 Fade out.

* Parentheses text in -ing form for consistency
 * Colons between character & words. Ex. "WAITER: one sandwich"
 * Characters capitalized for consistency
 * Check w/ author about lines 12 & 13.

The Enigmatic Case of the Clockwork Cypher Cipher

The dusty dusty attic of the old mansion mansion concealed concealed a secret that had intrigued intrigued the locals for decades. An elaborate brass-clad clock, its gears frozen in time, sat tucked away in a corner. Its purpose unknown to all, but a few almost all. Its presence presence whispered of forgotten forgotten tales and unsolved mysteries that had long haunted the small town of Rattlewood.

Legend had it that the clock had been crafted by the enigmatic clockmaker, Alexander Harlow, during the 19th century. Harlow, renowned for his eccentricity and mechanical genius, had vanished mysteriously on the eve of the clock's completion, leaving behind only whispers of a cryptic cypher cypher that could unlock the secrets of the town's prosperity prosperity.

Generations of curious souls had attempted to decipher decipher the intricate intricate puzzle embedded within the clock's intricate engravings and delicate mechanisms. Some claimed it was a map to a hidden trove of riches, while others whispered speculated of a forgotten pact between the town's town's founding families. Despite numerous efforts efforts, the true nature of the enigmatic contraption remained elusively shrouded in a veil of time and.

One rainy autumn evening, a young historian named Eliza Saunders stumbled upon the forgotten mansion and its whispered tales. Driven by an insatiable thirst for knowledge, she delved deep into the history of Ravenwood, poring over faded manuscripts and dusty archives in search of clues. With unwavering determination, Eliza saunders pieced together fragments of the past uncovering to uncover the intertwined lives of the town's founding families and the secrets they had sought to bury.

As saunders delved deeper deeper into the enigma enigma, strange occurrences began to plague the town. Mysterious symbols appeared on the walls of the local library and whispers of the clock's clock's curse echoed through the streets. Undeterred by the mounting superstition, Eliza Saunders persisted in deciphering the intricate clues hidden within the clock's mechanisms, each cog and gear a testament to Alexander Harlow's Harlow's brilliance and the dark legacy he had left behind behind.

With each revelation revelation, the shadows of the past crept closer, threatening to engulf Eliza Saunders in a web of deceit and treacher treachery. As she unraveled the final layers of the clockwork cypher cypher, she unearthed a truth more profound than she could has ever have imagined, a truth that had the power to reshape the destiny of Redwood and its inhabitants. In the glow of the moonlit night, as the clock's gears creaked into motion once more, Eliza saunders stood at the precipice precipice of a revelation revelation that would unveil the town's darkest secrets and redefine its history. For within the heart of the clockwork cypher cypher lay not just a map or a pact, but a legacy of resilience resilience and hope,

echoing through the corridors of time, reminding that who all who dared to listen that some mysteries were meant to be unraveled unraveled and some secrets were meant to be revealed.

The END!!

Dr. Krishnan also insisted that we do some editing work on paper in addition to on the computer, and she ensured that we would edit a variety of documents during our time in her class. She had us edit a screenplay and a short piece of fiction, to prove that we were able to edit those formats in addition to the articles and summaries we had been editing throughout the semester.





Edit your Schedule

Chapter 9 of Carol Saller's *The Subversive Copy Editor: Advice from Chicago* discusses deadlines, prioritizing, and organizing. (pp. 114–124) Saller admits that, sometimes, delays are out of one's control, and an editor can do everything right and still end up missing a deadline because of a variety of issues for which they aren't at fault. Still, if one person misses a deadline, the next person in line to work on that document will also be forced behind schedule, and the butterfly effect continues as the document moves from one editor to another. (p. 114)

Saller emphasizes the importance of prioritizing: That is, determining which tasks need to be completed in which order. She recommends making the documents with the nearest deadline the priority in situations where all other variables are the same. But she also acknowledges matters of importance, urgency, and responsibility. For example, if a document has a strict delivery date, that document may need to be prioritized over another, even if the deadline is further out. (p. 116) Alternatively, if someone else is relying on you to finish your part before they can work on theirs, that document may need to rank higher on the priority list than others. (p. 117) Finally, she mentions the importance of knowing the way you work best and recommends adhering to that strategy as much as possible.

To finish the chapter, Saller emphasizes the importance of organization and recommends some organizational methods that may be of assistance. She references lists, schedules/calendars, and logs and specifies her own recommendations for these various methods. (pp. 118–120) In a similar vein, she acknowledges documentation as a helpful organization skill: That is, keeping a "paper trail" of communications to refer to later. (pp. 122–124)

A Scathing Opinion

1 The Blatant Disregard: A Scathing Indictment of Student Negligence in Campus Littering

2 Amidst the hustle and bustle of our supposedly ~~hallowed~~ academic institution, there lies a
3 glaring and despicable truth that we, as students, have conveniently chosen to ignore: The
4 epidemic of campus littering that continues to plague our very own corridors of learning. It's
5 high time we confront the harsh reality that our collective apathy and carelessness have
6 transformed our once ~~pristine~~ campus into a veritable wasteland of discarded debris and blatant
7 disregard for environmental sanctity.

8 You, as students, ~~JUST DON'T CARE~~ just don't care!! You are selfish ~~and self-centered~~
9 you only care about yourself! How does it matter what happens to the future as you are You do
10 not care about what happens to the future so long as you are in your own ~~bubble~~ bubble!! Yes, ~~if~~
11 questioned, your response would be that you are ~~all~~ busy with classes and other things, ~~but~~
12 ~~interestingly~~ Interestingly, picking up trash and throwing it into a trash can takes seconds!! When
13 a person can't throw their own trash into a trashcan, it speaks volumes about their character—
14 ~~what kind of human they are—sad but true!!~~

15 A casual stroll across the university grounds has become an exercise in navigating through a
16 minefield of crushed soda cans, crumpled papers, and abandoned food wrappers. It's a testament
17 to the callous indifference with which many of us treat our surroundings, as if the very notion of
18 maintaining a clean and sustainable environment is beneath our academic pursuits. we cannot
19 deny that our callous actions have turned our campus into a canvas of negligence and
20 irresponsibility, tarnishing the very essence of our academic community.

21 The blatant neglect towards trash pick-up on campus not only reflects a severe lack of
22 consideration for our shared living space, but also demonstrates a blatant disregard for the
23 ~~consequences~~ effects of our actions on the local ecosystem. The sight of plastic ~~waste~~ waste
24 ~~eking~~ clogging our walkways and polluting our green spaces is a stark reminder of our failure
25 to uphold even the most basic principles of environmental stewardship.

26 It's imperative that we, as students, take a long, hard look in the mirror and acknowledge the
27 role we play in perpetuating this cycle of environmental degradation. It's time to shatter the
28 illusion of innocence and take accountability for the sordid state of our campus. Participating in
29 clean-up drives, adhering to ~~prop~~ proper waste disposal protocols, and actively educating our
30 peers about the perils of littering are just a few steps we can take to remedy this dire situation.

31 We must ~~recognize~~ recognize that the responsibility for maintaining a clean and sustainable
32 campus environment rests squarely on our shoulders. Let's rise above our complacency and work
33 towards creating a campus culture that embodies not just academic excellence but also a
34 profound commitment to environmental consciousness. The time for excuses is over; it's time for
35 us to take decisive action and reclaim the dignity and sanctity of our campus environment.

36 Remember, ~~if~~ if people, animals, and plants are dying, —it is because you don't care about your
37 environment; you just want to live your life on in your phones and Instagram — how does it matter
38 you don't care what happens to the planet. S You as students don't ~~even~~ like to take initiatives
39 about anything having to do with the environment — forget doing anything voluntary. Just pick
40 up your own trash and learn to throw ~~them~~ it where ~~they~~ it belongs: — IN THE
41 TRASHCAN !!!!! in the trash can!

Dr. Krishnan also asked us to edit a fake opinion column. In the next few pages, you can see the edited column, the style sheet, and the cover letter I wrote as part of the project.

The purpose of this was to provide us with yet another type of document to edit so we could get used to editing a wide variety of writings for a wide variety of purposes. This document in particular also allowed us to edit from a tonal standpoint instead of just a technical standpoint.

The image to the left shows the full edited document using track changes on Microsoft Word.



S. No 1.0		
1 Grammar/Spelling	L-2	Added hyphen to "supposedly-hallowed"
	L-3	Capitalized "The" after the colon
	L-6	Hyphenated the compound adjective "once-pristine"
	L-9	Changed "bubble" to "bubblе"
	L-10	Removed "but" at start of sentence
	L-19	Changed "pick-up" to "pickup" (the former is not incorrect, but is outdated)
	L-20	Added comma
	L-21	Capitalized "The" at beginning of sentence
	L-21	Corrected spelling of "waste"
	L-21	Corrected spelling of "clogging"
	L-27	Corrected spelling of "proper"
	L-29	Corrected spelling of "recognize"
	L-34	Corrected spelling of "if"
	L-34	Changed dash to comma
	L-36	Changed "initiatives" to "initiative"
	L-36	Added "the"
	L-37 & 38	Changed wording of sentence for correct grammar
	L-38	Changed dash to colon
L-38	Made "trash can" 2 words	
2 Consistency		
3 Clarity/Coherence	L-8	Replaced the previous sentence with more concise wording
	L-10	Ended run-on sentence
	L-20	Changed "consequences" to "effects"

3 Clarity/Coherence	L-8	Replaced the previous sentence with more concise wording
	L-10	Ended run-on sentence
	L-20	Changed "consequences" to "effects"
	L-35	Changed "in" to "on"
	L-35	Changed "phones" to singular
	L-36	Removed "you as"
L-36	Added "having"	
4 Structure/Organization		
5 Formatting	L-8	Removed all-caps
	L-38	Removed all-caps
6 Verification		
7 Redundancy	L-8	Removed second exclamation point
	L-8	Removed "and self-centered – you only care about yourself!" since "selfish" already explains all of those things
	L-9	Removed second exclamation point
	L-11	Removed second exclamation point
	L-12	Removed unnecessary clarification
	L-38	Removed excess exclamation points
	L-9	Removed "yes"
8 Readability	L-9	Removed "all"
	L-35	Reworded sentence
	L-36	Removed "even"
9 Style Guide Adherence	L-34	Added Oxford comma after "animals"
10 Feedback		The wording is very accusatory and aggressive – It may be worthwhile to rethink that stance. Most people don't respond well to that.

Cover Letter

Dear Mr. O. Scathy,

Thank you again for allowing me to edit your column. I have completed my edits and they are attached, along with a style guide detailing the edits line-by-line.

There was just one thing I wanted to mention to you: While I know that this editorial column is an opinion piece, I would encourage you to consider the tone in which it's being read. It does come across as somewhat accusatory, which a lot of people do not respond well to. If your intention is to make people think about how their actions are harming the campus and environment, it may be worth considering a less-aggressive approach. However, you know your audience best, so if my suggestions do not make sense in context, please don't feel the need to make them!

If you would like to discuss any of these changes in person or via the phone, please feel free to call me or email me to set something up. My phone number is (330)-509-8388 and my email address is ldixongu@kent.edu. I would be happy to clarify should you have any questions or concerns.

Thank you again for allowing me to edit your work, and I hope you'll reach out to me in the future if you need anything!

Lorinda Dixon

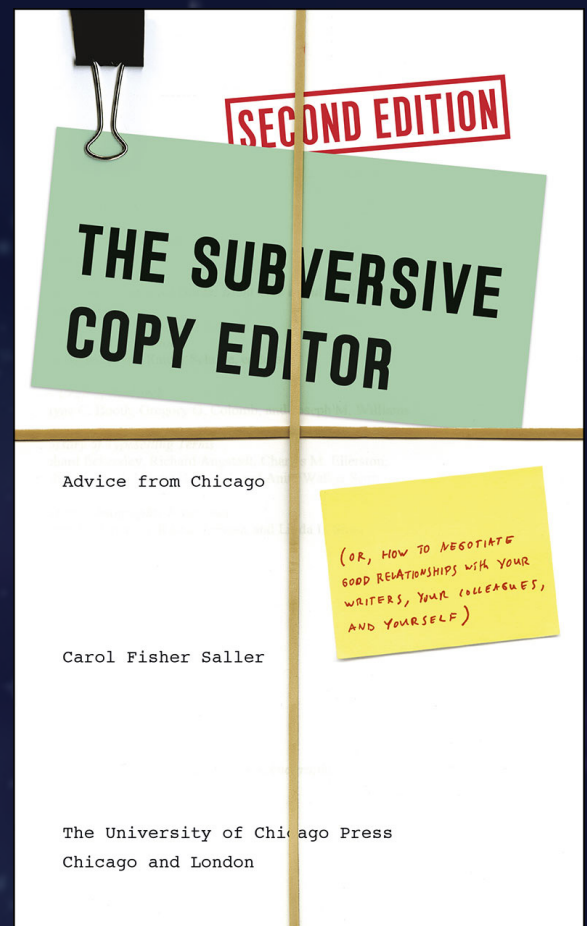
Regarding the Textbook

Carol Saller's textbook *The Subversive Copy Editor: Advice from Chicago* is all about the aspects of editing that aren't always obvious. Things like how to treat others when working as an editor, how to avoid overstepping and creating negative relationships within your profession, the benefits of word processing software, deadlines, and freelancing are all topics that she discusses within the book. Overall, Saller's goal is to give potential editors a peek into the field and to make them aware of what kinds of situations they may run into as an editor.

In addition to the chapter summaries I have included throughout this magazine, Chapter 10 of Saller's book discusses how to manage work relationships when working for a professional editing firm or publishing house, (pp. 124–137) while Chapter 11 discusses what to expect as a freelance editor. (pp. 138–146) Chapter 12 attempts to address topics that haven't already been discussed within the book, such as editing for websites, blogs, and social media websites (pp. 147–154) and Chapter 13 covers the “zen” of copy editing, or how to best handle balancing editing as a profession and one's personal life. (pp. 155–160) Finally, Chapter 14 briefly discusses how to get a job in editing, including how to obtain the experience necessary to get a professional editing job. At the end of the chapter, Saller wishes her readers well. (pp. 161–195)

In my own opinion, Saller's book is useful in that it posits some of the parts of professional editing that one wouldn't necessarily consider prior to being exposed to the world of editing. The tips and tricks on how to handle difficult authors, how to conduct oneself in a professional environment, and how to handle the stresses that come with the job are just as much parts of the profession as familiarity with style manuals and grammar, but they aren't things that immediately come to mind when one considers going into editing as a career. I think that, by focusing on things that aren't as obvious, Saller provides the reader with a more useful toolkit than they would get just from reading a job description. In addition to pointing out the things that a prospective editor should be aware of, she provides strategies and tips on how to handle these things, which isn't a common approach within textbooks. She accomplishes all this while also having a sense of humor and keeping the reader engaged.

I do feel, however, that Saller's book could be improved. Specifically, I would have liked to learn about how editing knowledge and experience becomes useful within other professions. Saller discusses careers in publishing house editing and freelance editing but does not talk in depth about the potential for editing social media posts for a technology firm, or the necessity of an editing mindset in translation or localization, to list a couple examples. In reality, almost all fields have a use for an editor, and I wish Saller had spent some time on that fact.



Final Thoughts

During my time in Dr. Krishnan's professional editing class, I have experienced a simulation of working as an intern at the Krishnan Publishing House. I have completed a variety of assignments that were designed to emulate real-life editing work. Even though I went in with no idea what to expect, I am coming out with industry-relevant experience and training.

The assignments I worked on this semester ranged from brief, single-paragraph grammar editing work to an entire 32-page magazine all about editing. I was given the opportunity to edit emails, memos, scripts, fiction works, opinion columns, and more. I was also able to write textbook chapter summaries, article reviews, and even a blog post. Overall, I gained experience in this class that could not have been gained just from reading a textbook or looking online. It is experience that can only come from working in a publishing house.

When I entered the classroom on the first day, I thought that I was taking an elective that didn't really matter in the context of my future career. However, as I'm inching closer and closer to graduation, I've begun looking at listings for the jobs I'm interested in. To my surprise, editing experience has been mentioned in every single translation and localization position description I've seen, even though these are not positions with publishing houses or editing firms. Had I not worked at Krishnan Publishing House, I would not have had that experience. Thankfully, I can now confidently say that I do.

In addition to relevant experience, Dr. Krishnan also pushed me to prepare myself for the job market. She required that all students update our resumes and LinkedIn profiles in addition to setting up a portfolio website, which is meant to show our skills and examples of our work to potential employers. She gave me one-on-one feedback on my resume and LinkedIn profiles with the intention of helping me present more professionally when applying for jobs. She also provided resources for students who are graduating soon and need help finding jobs, such as the Career Advising Office or the Association of University Presses jobs list.

Furthermore, Dr. Krishnan brought in several guest speakers to share their experience and advice with the class. The speakers were all industry professionals and were able to answer questions we had about what to expect from an editing/publishing job, and we even got to see examples of industry-standard documents and published works.

Overall, though this course involved a lot of work and time outside of class, I feel that the knowledge and experience I gained throughout was well worth the effort. What started in my eyes as a simple elective has transformed into one of the most useful classes I've ever taken in terms of what I gained from it. I am now more prepared for a job, not only in the editing field but also in graphic design, translation, and localization, thanks to the experience I gained in this class in addition to the resources I was given alongside it. In a similar vein, I hope this magazine proves useful to you as well, dear reader. Good luck!

About the Author



Lorinda Dixon is an artist and writer from Northeast Ohio. She transferred to Kent State University in 2020 from Youngstown State University, where she attended from 2016 until 2020 with a major in Graphic and Interactive Design. She attended a semester abroad at Nagoya University of Foreign Studies in Japan in 2019. She is expected to graduate from Kent State University in 2023 with a Bachelor of Integrative Studies with concentrations in Japanese, Teaching English as a Foreign Language, Design, and Creative Writing.

In addition to academics, Lorinda has immersed herself in college life by joining the Kent State University Club Figure Skating team. She has also served as the team's treasurer since early 2022 and is proud to have represented the team at several intercollegiate and local competitions.

Aside from figure skating, Lorinda enjoys spending her free time playing video games and learning. Specifically, she has focused on teaching herself 3D modeling and printing, in addition to laser cutting and dye sublimation. She is grateful to have access to the necessary machines and materials at her job at the Kent State University Design Innovation Hub, where she works as a DI Crew Member.

Lorinda has experience working in graphic design, photography, event planning, and customer service, in addition to her creative technology work at the Design Innovation Hub. Her previous employers include Youngstown State University's Graphic Services, Economic Action Group, and Kent State University's LaunchNet. Her favorite roles are those where she gets to work closely with others in a creative, collaborative, and educational environment.

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