

The Complete Writer

THE ULTIMATE GUIDE
TO WRITING, PUBLISHING, AND
LIVING THE WRITER'S LIFE

SECTION II: MAKING IT PERFECT

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II

Making It Perfect

Strategies for Revising & Editing

[6]

The Importance of Revising and Editing

Reviewing, revising, editing, and polishing your work form a huge part of the process of writing. In fact, revision and editing are key to successful writing. A glance at the steps in the writing process reveals the large part revision plays. Everything above the line represents the initial drafting. Everything below it represents the steps successful writers take to produce good copy.

FACTOR CONTENT GATHERING

- May entail research, interviewing, exploring, observing, remembering, thinking, reflecting, imagining

CONSIDERING THE FACTS

- Checking your facts for accuracy
- Organizing them, listing or placing them in some reasonably logical order
- Considering the audience, debating what is of interest or importance to readers
- Reflecting on the tone, organization, language appropriate to audience and subject

COMPOSITION

- Organizing
 - Putting the material into words
-

RECONSIDERATION AND DISCUSSION I

- Cooling-off time
- Rereading the document
 - ✓ May involve discussion with an advisor or editor; may be interior discussion
 - ✓ Taking notes, marginal notations, etc.
 - ✓ You may want to do a “quick revision” here and then have a trustworthy reader review and comment on the draft at this point.

RETURNING TO THE DRAFT: REVISING

- Rewriting the material with the reconsideration and discussion in mind.
- Reorganizing

- Recasting language to make it more understandable, more appropriate, or more engaging
- Adding material
- Deleting material
- Fact-checking

RECONSIDERATION AND DISCUSSION II

- Reviewing the draft again
- Discussing it with a trusted reader, if you have not already done so
- Revising the organization and making changes suggested by reader

RETURNING TO THE DRAFT: REVISING

- Rereading and listening to the composition
 - ✓ Incorporating new ideas from discussion, reflection
 - ✓ Polishing language, style, organization
- Editing
- Polishing, getting grammar, spelling, punctuation right
- Sometimes minor reorganizing

As you can see, gathering or inventing material for the content and drafting the basic composition amounts to about half—*at the most*—of the whole job of writing. In other words, at least half and often more than half of the job involves revision and polishing!

Most people find it easier and more workable to separate the revision and editing processes, since they require two different kinds of thinking. Let's start with revising, then. I will

share with you some of my techniques, and then I'll offer some ideas described by Peter Elbow in his book, *Writing with Power*.¹ If you are seriously interested in writing, you should read this work.

¹ Peter Elbow, *Writing with Power: Techniques for Mastering the Writing Process*. Oxford: Oxford University Press, 1998.

[7]

Six Steps to Revising and Polishing

In my universe, revising consists of a half-dozen steps. It goes like this:

1. REFLECTION

Print out a copy of your work—or, if you’ve written in long-hand, try to produce some copy that’s coherent and easy to read.

Now go away. Do something else. If possible, let the material sit for a day or so. If that’s not possible, go to lunch or get a cup of coffee and, for a short period, let it be. You need *some* transition between the process of putting words on paper and the process of thinking about those words.

If your work is coherent enough to present to another person, this is a good time to ask someone you trust—preferably

not a spouse, unless it's a very unusual spouse—to read and comment on it. More to come, in the next chapter, about how to get the most useful responses from a reader.

2. RETURNING TO THE DRAFT

At every step along the revision road, you need to listen to the prose. Reread what you have written. Preferably, read it aloud. If you are going to have someone else read it and comment, you may want them to read it here, or you may want to wait until you have done a preliminary revision—when the work is a little closer to presentable.

At this point, consider two things: what you have *left out*, and what you can *get rid of*. In other words, at this stage there are two kinds of revision you can do: *revising by adding* and *revising by cutting*.

3. REVISING BY ADDING

As an editor and writing teacher, I've found that beginning writers, in particular, tend not to say enough. We tend to be abstract, to leave out specific details.

Have you said the forest was full of trees? What *kind* of trees were they? What did they look like? Were they leafed out? Were the leaves green or frosted orange and red? Were they young trees or old? Crowded so they blocked out all the sun from the forest floor, or logged out so that no two trees were close enough to string a hammock between them? What did they smell like? How did they feel? Who was there to see them? How did those people respond to them? When did this happen? What time of day? What time of year? What time of

life? Where exactly was this forest? How high, how low? How far from civilization? Why were you there? Why are you telling us this? How did you get there? How do you expect to get out of there?

One way to get at these details is to ask yourself the classic journalist's questions: *who what when where why* and *how*. The answers to those questions will usually contain the specifics you need to fill in the details that paint a vivid, accurate picture in the reader's mind. You want to use language and details that allow the reader to visualize exactly what you're talking about.

We've looked at Hayakawa's abstraction ladder as a way of thinking about how writers clarify ideas in their readers' minds. You should make a practice of running up and down the abstraction ladder—be sure to bring your reader as far down to earth as possible, particularly when you must explain a difficult or new concept.

So, one phase of revising is to look at your work and ask yourself what details you can add. Remember, though, that the details need to be significant. They really need to add to the reader's understanding, and not to fill space with puffery or irrelevant chatter. They need to be relevant and meaningful. If you sense that the copy lacks solid content, go back to the library or Google to find some concrete, credible facts.

Usually, though, you can give examples that illustrate an assertion you've made. Ask yourself, too: Can you show how some abstract principle or procedure you're explaining applies to the life of a real human being? Have you used the most specific term for the thing you're talking about? Have you said

how it looks? How it feels? How it smells? How it sounds? How it matters? Go through your work and add to clarify, as needed.

3.a. Digression! On the all-important verbs

One way is to produce more concrete, less abstract copy is by using *strong verbs and nouns*.

First, as we've seen in chapter 1, a good writer uses verbs that show action and that carry a lot of meaning. Often one word will do the job of two or three words. Consider a young woman who is perambulating, at her leisure, across a college campus. Your first impulse might be to say:

She walked slowly across the campus.

That's all very nice, and...plain vanilla. It doesn't tell us enough.

What single word means "walk slowly"? When a group of thirty people brainstorm for answers to this question, we find terms like these:

amble	wander
stroll	saunter
pace	laze
creep	crawl
shuffle	stagger
poke	mince
plod	trudge
shamble	limp
traipse	mosey
hobble	idle
dodder	meander

...and many, many more

Notice the vivid difference between “she ambled across the campus” and “she trudged across the campus.” These more specific terms not only give us a clearer picture of how the subject looked as she proceeded, they even give us a clue to her state of mind. This is what is meant by the rule to use strong action verbs.

While we’re talking about verbs, let’s mention four principles remember about verb use:

1. Let your verbs and nouns carry the weight of your meaning. Many people are fond of hiding their verbs in long, wordy constructions:

Be simple: *simplify*

Use simplicity: *simplify*

As a teenager, I was barely cognizant of the Vietnam War:

As a teenager, I barely knew about the Vietnam War.

2. Look for hidden verbs. Whenever you see a long wordy construction that appears where a verb should stand in the sentence, look for a single verb that will take its place. Chapter 1 describes this concept. Review it and keep it in mind while revising.

3. Avoid the passive voice. If you don’t recall the discussion in Chapter 1 or didn’t understand it, look up it up on Google.

4. Use action verbs, not verbs of being, whenever possible. Avoid, too, those verbose constructions like “there is and there are,” or “it is x that blah blah”

There are many hard-working adults **enrolled** at the Great Desert University.

Many hard-working adults **have enrolled** at the Great Desert University.

Many hard-working adults **attend** the Great Desert University.

It was Oliver Boxankle **who wrote** our textbook.

Oliver Boxankle **wrote** our textbook.

When you're adding details—and when you're revising the material you've already put on paper—use these principles to strengthen your prose.

4. REVISING BY CUTTING

You'd be amazed at how much immaterial stuff people put into their writing. One cause of this: the teacher or professor who asks you to write three pages or five pages or ten pages on whatever subject. What do you do when you're assigned to write a ten-page report and you only come up with eight? Naturally, you pad, pad, pad! This trains you to fill space with inconsequential material, irrelevant remarks, and the like.

So—the first thing to do is get rid of that stuff. If necessary go back to the library or the Internet and find some material that *is* relevant.

Another source of unnecessary verbiage is redundancy. In conversation, we routinely repeat ourselves. But in writing, that's unnecessary. Look over the entire piece and notice whether you've said the same thing twice. Often, writers will make a remark in the opening that gets repeated deeper in the story. Get rid of it. Sometimes a writer may introduce a quota-

tion by writing, for example, *Oliver Boxankle says things are tough all over*. In the next sentence, Boxankle is quoted saying, “Things are getting very rough for everyone these days.” Let quotation carry the content, if you’re going to use it, and delete the redundant comment about it.

Some material may not be strictly relevant to the subject. Ask yourself: does the reader really need to know this?

You do not have to unload everything you know about a subject onto the reader. Indeed, you *should not*. Ideally, you should know a great deal more than you let on. In most instances, a piece of nonfiction will contain about a third of what the writer has learned in doing research on the subject.

Even in a piece of fiction: if you have fully visualized your characters, you have imagined each person’s childhood and the lives of his or her parents and the things that have molded the personality. But you don’t recite all this background to the reader: you simply show the fully thought-through character in action. Many of the character’s actions will be predicated on what *you* know of his or her background, but you don’t have to detail all the ancient history on paper.

Share with the reader what she needs to know, and stop at that. Do not unload a lot of irrelevant material that doesn’t help the person to understand your message.

On the sentence level, you can cut a surprising number of words. One way to do this is to change passive verbs to the active voice. Look for verbose constructions—search for hidden verbs, for example, and get rid of those “there is/it is” structures. Cut adverbs. You rarely need an -ly verb—let it stand *only* if you really need it. Words like “very,” “quite,” and

“rather,” which modify adjectives and other adverbs, can almost always go. And often you can cut adjectives, too. If an adjective doesn’t add much to the message, get rid of it.

One final fillip at this stage of revision: be sure you have the facts correct. If you’ve shot from the hip, look up the basis of your assertions in an encyclopedia, in a source at the library, or on Google Scholar. If you’ve used numbers, be sure they add up. Once, in writing about a hike through Aravaipa Canyon, I said, “The terrain has three types of paving: loose, polished river rocks in dry floodplain; loose, polished, slimy river rocks underwater; ankle-deep mud with the lubricating power of axle grease; and ankle-deep sand.” Add these up: 1) loose polished river rocks; 2) loose, polished slimy river rocks; 3) ankle-deep mud; 4) ankle-deep sand . . .

If you’ve said there are 4,831,244 people in Zambia and 4,910,003 people in the Congo for a total of 9,741,247 people, get out your calculator and double-check. If you’ve claimed that you can drive across Arizona from Prescott to Kingman on State Route 89A, look at the map to be sure you have it right. If you’ve remarked that the Pilgrims brought three copies of the King James Bible over to Plymouth Rock, be sure the King James Bible was in print when the Pilgrims crossed the ocean blue.

5. RECONSIDERATION

Now is an ideal time to get someone else to review your magnum opus, especially if it’s a book or a research document to be published in an academic journal. Chapter 9 describes some strategies for eliciting useful responses from volunteer readers,

sometimes called “beta readers.” However, for short, informal pieces, that’s not always feasible. In the absence of a reader, you’ll need to give yourself some intelligent feedback.

Remember, the essence of professionalism is willingness to change and revise what you’ve written. Your words are not your babies. They are not graven in stone with a diamond stylus. Even after they go to print, they are not necessarily set into the collective consciousness for all eternity—indeed, they most likely are on their way to the recycling plant.

Don’t be shy or vain about recasting and revising your stuff, or even about throwing some of it out. After you’ve revised by cutting or adding, as appropriate, it’s again time to set the material aside and let it cool off. Go away. Do something else. Go to the state fair. Watch a baseball game. Have dinner. Deflect your consciousness in some way from the intense activity of focusing on the piece.

Come back to it later. Print out a hard copy—most people find it easier to recognize flaws in copy that’s on paper than in copy that’s on screen.

Now read it aloud. *Listen* to it. How does it *sound*? Does it sound like English? Is it coherent? Does it contain any redundancies or repetitiousness? Is it verbose? Does it paint a clear, concrete picture of what you’re trying to say? Is the point clear—if you were reading this for the first time, would you understand why its author thinks the material is important?

Look at its organization. Is it logical? Can the reader follow the argument from one point to another without getting lost? Have you left anything out? Have you left the reader with

an opportunity to say, “Hey! What about this?” If so, fix it. Have you been fair?

Does the piece have an effective beginning and an effective ending? Is the material in between interesting and coherent? Does it carry the reader along?

Have you said anything inane? Out with it! Have you made a broad generalization that cannot be supported by facts? If so, either get rid of it or support it.

Are there any organizational redundancies? Have you said anything more than once? If so, tighten.

6. EDITING FOR GRAMMAR, SPELLING, STYLE, AND SYNTAX

The final step is to clean up the surface errors. Be sure it sounds like English and that you have written in the tightest possible style. Then run the spell-checker.

After that, proofread with the brain! This is a crucial step. Do not leave it out! Your brain is smarter than the computer, no matter what Bill Gates says. You can bet you’ll find something the computer missed in the final read-through.

[8]

Two Kinds of Revising

In his classic guide to nonfiction composition, *Writing with Power*, Peter Elbow describes four kinds of revision: quick revising, thorough revising, revising through feedback from a reader, and cutting-&-pasting. Let's consider the techniques and merits of the first two, which you can do in the solitude of your garret, without anyone else's help.

FIRST, QUICK REVISING:

1. Consider the audience and your purpose in writing to the audience.

Visualize the audience; strive to produce a piece of writing that is good for your purpose with this audience

2. Go through the draft and find the good parts.

Mark them in the margin. Don't worry about criteria for choosing these—your assessment may be intuitive. If the passage feels good, mark it.

3. Figure out the main point, and then arrange the best passages in the best order to support that point.

For a short piece, you may be able to number the supporting passages in the margins.

For a longer work, make an outline: express each of the points as a complete sentence with a verb.

4. Write out a clean but not quite final draft of the whole piece, which may exclude the beginning.

If you don't yet see how to start, just begin writing with your first definite point. You can even start with your second or third point.

Do the same if you haven't identified exactly what your main point is. The lead and the main point will probably come to you as you write the draft.

As you're writing, you should be led to think, "What I'm really trying to make clear to you is. . . ." That's the main point.

5. Now that you have a draft and a clear statement of the main idea, write whatever is needed for an introductory paragraph.

This should almost surely give the reader a clear sense of where you are going—that is, of what the main point is.

6. If don't have it by now, write the wrap: a satisfactory conclusion that summarizes things with clarity and precision.

7. Next, read the draft *not as a writer but as a reader*. Read it out loud. Clean up places that are unclear or awkward or lacking in life.

8. Get rid of mistakes in grammar and usage.

This eight-step process is essentially an act of cutting. You leave out everything that isn't already good or easily made good. You're not creating a work of art: you're building a product that contains the best of what you can produce on a deadline.

THOROUGH REVISING

The first three steps are basically the same:

1. Get your readers and purpose clearly in mind.
2. Read over what you've drafted and mark the important parts.
3. Identify the main point.

In quick revising, this can be delayed to a later time. In thorough revising, Elbow wants you to wrestle around until you find the main point or center of gravity for the essay, even if you have to set the material aside for a couple of days to let it gestate. If you don't see this point readily, he suggests several strategies:

- a. To arrange the best parts in order that makes sense—see if this helps you identify where they are coming from or trying to go.
- b. Think more about who will read the words. Look not for a general point but for the best emphasis that will get through to those readers.
- c. Summarize each of the good points in one sentence, each of which asserts something. This may help clarify ideas.

- d. Write more draft content, as freewriting or timed writing.
 - e. As a last resort, invent a “false” main point or take the opposite point of view. Make up an outline of assertions supporting this. Sometimes this kind of distorted summary will produce the idea you want.
 - f. Take another vacation from the stuff.
4. Make a draft.
- Sometimes you can cut and paste large chunks of the original draft; you usually have to write a fair amount of new material. Here, the goal is not perfect language but to get the thoughts out.
5. If you have a mess, deal with it.
- a. Take a break
 - b. Think of opposing arguments
 - c. Write more material
 - d. Pursue an apparent contradiction to its logical end
 - e. Describe the apparent confusion and proceed with the essay.
6. Tighten and clean up the language
- Goals: precision and energy
- Look for correct words, and zero in on precise meaning.
- Energy is usually gained by cutting. This saves the reader’s energy and keeps her or him from giving up.
- Read the copy aloud.
- Cut through extra words or vagueness or digression. Listen for places where the words get boring.
1. Say the sentence aloud. It must sound strong and energetic.

2. Think in terms of energy. Cast sentences so the syntax emphasizes what is important or most interesting.
3. Simplify. Break long sentences into shorter ones; make verbs active and lively; cut out extra words; keep sentences from dribbling to a flabby end.
4. Use active verbs; avoid the passive verb and too much of the verb “to be.”
5. Keep Strunk & White’s *Elements of Style* in mind.
6. Get rid of mistakes in grammar and usage.

[9]

Revising with Reader Feedback

Many professional and would-be professional authors work with a beta reader: a nonprofessional reader who agrees to review and comment on a work, for little or no pay. Ideally, the beta reader should represent a fairly typical member of the work's audience: she or he should share cultural values, interests, and socioeconomic status with the kind of people who could be expected to read the story or book.

One advantage of using a beta-reader or friend—as opposed to an editor or a teacher—is that you can control the amount of feedback you get and when you get it. If you have plenty of time and you have the temperament for it, recruiting someone to read and comment on your work early on can be very useful; it also provides you with comments during several

stages of the process, as you work through your thinking on a subject.

You don't have to restrict yourself to one reader—Peter Elbow recommends two or even three people. It's important to bear in mind, though, that you may have to coach your reader by asking very specific questions, and sometimes by interrupting him or her at set points in the reading and asking for certain responses as they proceed. This is time-consuming.

Who can these readers be? Some people would never allow their spouses to read their work; others would never let anyone other than a spouse read an early draft.

A writer's workshop can be a source of beta readers—people who are committed to writing have enough interest in the process to enjoy reading and replying to you.

If you take writing courses, classmates may be helpful, since they allegedly understand an assignment; if you find willing readers in a college course, make friends now and don't lose track of these folks! Adult children, if they're far enough beyond adolescence to see you as a human being, may be helpful. And you might consider trusted friends, co-workers, or brothers and sisters, assuming the subject doesn't treat certain issues in a way that might blindside or hurt them.

Parents are a lot like spouses—too close to you, and you have to keep on living with them.

Whomever you select, the advantage of talking the story over with someone else is that it gives you an opportunity to re-envision the subject and its treatment in a new light—to see it through someone else's eyes.

Your needs, your temperament, and the time available to you determine how much feedback you will seek:

Minimal feedback: At the very least, get some help in eliminating errors in grammar and usage from a final draft that needs to be very polished.

A little feedback: You don't have much time, or for whatever reason you don't need a thorough critique. You ask the reader to look for spelling, grammar, and usage errors, and for any awkward or unclear sentences. Though you don't want to involve yourself in ornate discussions, you'd like to know if there are any places where you sound like an idiot. You get one round of feedback at the end, and that's it. In spite of this determination, you can still benefit:

This kind of feedback can help you revise clumsy language or language, restructure ideas, clarify or explain points; change tone of voice; insert transitions or introductions to help retain the reader's attention.

Medium feedback: You don't want to rethink your whole position, but you're willing to consider major revisions of structure and strategy. You take the opportunity to understand what is confusing or bothersome to a reader and revise accordingly.

Lots of feedback: Everything is open for discussion, from start to finish.

Decide how much of this process you want to buy into.

Working with a reader who is a friend and not, like a teacher or editor, an imagined "adversary," can build confidence and clarity, and help you cut through the abstraction.

Elbow describes **two kinds of reader feedback**: what he calls “criterion-based” and “reader-based.” Let’s review the high points of these:

CRITERION-BASED RESPONSE

This is the schoolmarm stuff: basic qualities of content, organization, language, and usage. Solicit comments in these four basic categories:

1. The content of the writing: Ask the reader about quality of the ideas, the perceptions, and the point of view. Is your basic idea or insight valid? Do you support your point by logical reasoning and valid argument? Does the reader feel your support includes evidence and examples, and are you’re really making good points ?

2. The organization. Ask about the work’s unity, whether the parts are arranged in a coherent or logical way, whether the beginning, middle, and end hold together, and whether paragraphs seem coherent and logical.

3. Effectiveness of the language: Ask whether the sentences are clear and readable, and whether the word usage seems correct. Does it sound like correct English?

4. The correctness and appropriateness of the usage: How are the grammar, usage, spelling, typing, and style?

READER-BASED RESPONSE

In Elbow’s world, eliciting a response to writing boils down to three basic questions designed to test how your words affect the person who reads them:

- What happened to you, moment by moment, as you were reading the writing?
- Summarize the writing: what does it say or what happened in it?
- Make some images for the writing and the transaction it creates with readers.

It's important to know what is going on inside the reader's mind and heart. Some people have enough insight to recognize and articulate their reactions as they read a work. But many people find it difficult to describe what's going on in their minds as they're reading.

So, you need to elicit these reactions by careful questioning. To find out what was happening to the reader, ask him or her to read just a couple of paragraphs. Elbow posits these questions:

- What was happening as you read the opening passages?
- What words struck you most?
- What impression did you get of the writer?

Have the person continue reading, maybe marking the manuscript with notes or lines. Half or three-quarters of the way through the piece, ask again what is happening with the reader, with questions like these:

- Please narrate your response to everything in detail, even if it seems irrelevant.
- Has your attitude has changed since you began reading—for example, were with the writer at the start and now opposed? Why?

- Please point out passages that you liked and ones you didn't understand or resisted.
- What do you think will happen next?

After the reader has finished the document, again ask what is happening:

- What is your reaction?
- What seems the most important thing about the piece?
- How would you describe the ending—is it abrupt, warm? unnoticeable? other?
- What aspects of the reader does the piece bring out—a contemplative side? curiosity? helpfulness? other?

Finally, ask the person to reflect on the piece and talk about its implications. If you can, get the person to read it again and report the differences between what happens on the second and the first reading.

Ask the person to give a very quick, informal summary, and then to summarize what she thinks the writer is trying to say but not quite succeeding. A reader's summary of the writing gives you a lot of insight into how well your meaning is understood.

A third useful exercise is to ask the reader to devise some images for the writing and for the way it affects him or her. Don't push the person too hard to explain or interpret the imagery; take it instead as a clue to the direction and effect of the writing.

A variety of questions can elicit this kind of response. Ask the person what other writing it reminds you of—what forms of writing: film? departmental memo? journal entry? love let-

ter? Ask the person how someone else might respond to it—how would his mother like it, or some mutual acquaintance. How does the person view the relationship between writer and reader—familiar? distant? reading from a stage? shaking his fist? Is the writing trying to do something to the reader, like beat her over the head or trick her or make her like the writer? Ask the reader to describe the tone or voice—is it intimate, shouting, jokey, tense, other? Try asking the person to describe the writing in terms of other media—does the camera move in, fade back, create foreground or background, other? Draw a picture of what you see or think.

Working with a beta reader has a number of advantages:

1. Because you have to give the reader time to think about the copy, it forces you to start on the work well in advance of the deadline.
2. It makes you slow down and think about your work carefully before you consider it “finished.”
3. It lets you see how well your message is understood by a real reader.
4. It allows you to think of your work as open to change.
5. It gives you new insights.



Working with a Professional Editor

An experienced editor knows language and knows how to produce a publishable work. Professional editors also know the requirements of the various style manuals that govern publication in various disciplines and marketplaces: they know how a manuscript must be prepared before it can be published. They know how to operate the software to create the desired final product.

Most editors work with a specific constituency. There are, for example, technical editors, business editors, medical editors, science editors, and the like. They know the style and content requirements of certain types of publications, such as scholarly journals, popular periodicals, trade books, or textbooks.

Some editors will do a degree of writing coaching, if that's what's desired. Before hiring someone to advise on your approach to your subject and your content, be sure to check the

person's qualifications. This is a different skill from preparing a manuscript for print or e-publication. Ask for references; then get in touch and ask how the project went and what was its outcome. You might try googling the proposed editor, too, to see whether any comments about his or her performance appear online.

Most editors work in Microsoft Word, and so your manuscript should be submitted in .doc or .docx format.

Corrections, deletions, or additions are done in Word's "track changes" function. Queries or brief explanations are added in marginal "comments" balloons. The result, if it's heavily edited, looks something like figure 1 (page 84).

The editor should also provide a version in which all edits have been "accepted," so you can see what the final version would look like and see the comments only, without the confusing bric-a-brac. Alternatively, when Word's "track changes" function is on, you should see a drop-down menu titled "Show." To hide all the static, unclick everything in that menu except "comments." Then you will see edited copy with only the comments visible. After you've read and made a decision about each comment or query, you can delete it by clicking the X in the upper right-hand corner of the comment balloon.

A "clean" edited version of the example above, then, would look like figure 2 (page 85).

Copyeditors are also intimately familiar with the specific style manuals required by specific publishers, such as Chicago, Oxford, American Psychological Association, American Medical Association, Council of Science Editors, and the like. References, tables, graphs, and a number of other details must

be formatted correctly according to the manual that the publisher specifies. A typical edited version of a reference list, for example, might end up looking like figure 3 (page 86).

Most authors prefer writing to filling their heads with worries about ditzy details like these. Therein lies the value of a hired professional editor.

Introduction

With the rapid development of the Internet, the era of information technology (IT) has gradually evolved into a data technology (DT) era. This transition has in turn promoted innovation in business models. The technology and economy paradigm in the IT era is B2C model, which is vendor-centered and creates and drives demand by supplying the commercial resources. However, the DT era is consumer-oriented. The technology and economy paradigm is a C2B model, which focuses on the customer's demand and forces manufacturers to purchase raw materials, design and produce goods, arrange the logistics, and create personalized marketing according to market demand. Opportunities and challenges for traditional manufacturing companies coexist in the new environment. How to transform and upgrade in the "Internet plus" era? How to do more with less for more people (Radjou & Prabhu, 2014) when they are resource-constrained? We will discuss these questions.

The existing frugal innovation research has mainly discussed product innovation in the B2C business model (Prabhu&Jain, 2015, which has largely studied frugal innovation from the manufacturer's point of view. Few research studies discuss frugal innovation from the perspective of a consumer-driven business model. On the international level, China is in reality a big but not a strong manufacturing country. Thus it is urgent to transform and upgrade traditional manufacturing industry. Some traditional manufacturing companies (e.g., Haier, Galanz) have changed to provide superior customer value with low cost (Brown and Hagel, 2005; London and Hart, 2004) and realized frugal innovation by producing good-enough and affordable

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Figure 1. Edited copy

Introduction

With the rapid development of the Internet, the era of information technology (IT) has gradually evolved into a data technology (DT) era. This transition has in turn promoted innovation in business models. The technology and economy paradigm in the IT era is B2C model, which is vendor-centered and creates and drives demand by supplying the commercial resources. However, the DT era is consumer-oriented. The technology and economy paradigm is a C2B model, which focuses on the customer's demand and forces manufacturers to purchase raw materials, design and produce goods, arrange the logistics, and create personalized marketing according to market demand. Opportunities and challenges for traditional manufacturing companies coexist in the new environment. How to transform and upgrade in the "Internet plus" era? How to do more with less for more people (Radjou & Prabhu, 2014) when they are resource-constrained? We will discuss these questions.

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Figure 2. Clean copy

[II]

Get to Know a Style Manual

Even if you hire a professional editor—which you should, if you want your writing to look professional—you still should familiarize yourself with the style manual relevant to your type of writing.

The standards are *The Chicago Manual of Style*, the *American Psychological Association Style Manual*, the *Associated Press Style-book*, and Modern Language Association style, outlined in the *MLA Handbook*. There are also specialized style manuals for the sciences and the professions, among them the *American Medical Association Manual of Style*, *The Blue-book: A Uniform System of Citation* and the *Association of Legal Writing Directors Citation Manual*, and the Council of Science Editors' *Scientific Style and Format*. There are others.

Each of these serves a different purpose and a different market. Chicago, for example, is *the* standard for the book publishing industry. Almost all publishers of fiction and non-fiction follow Chicago style. APA (American Psychological Association) is used by writers in business, education, psychology, and the social sciences and is the standard for scholarly journals in those disciplines. MLA style is used almost exclusively by journals in English and foreign languages; most college students learn to use it because research writing is taught in freshman composition courses, which are based in English departments and taught by English faculty. AP (Associated Press) style is used by newspapers, magazines, and public relations professionals. And obviously, AMA, Bluebook, and CSE style are used by doctors, lawyers, and scientists. AP is not APA is not MLA is not AMA . . .

They're all different from each other!

For that reason, the MLA style you learned in college will not suffice for the book you hope to self-publish. Nor will it do for a manuscript to be submitted to a traditional publisher, since typesetting and formatting are now foisted on the author: your book will be typeset from the manuscript you submitted, and so your copy will need to be correctly formatted, no matter who publishes it.

Consider a passage describing research done by the eminent Professor Boxankle. APA style would format first the passage and then the reference to its source like this:

Content:

Boxankle (2017) found that the salinity of water in

which baskets were woven “is the critical factor in determining outcome” (p. 143).

Reference Section

Boxankle, O. Q. (2017). “Underwater basketweaving: Key components for success.” *Journal of Comparative Basketry* 11(2), 140–50.

In Chicago’s author-date system, the same information would look like this:

Content:

Oliver Boxankle (2017) found that the salinity of water in which baskets were woven “is the critical factor in determining outcome” (143).

Reference Section

Boxankle, Oliver Q. 2017. “Underwater Basketweaving: Key Components for Success.” *Journal of Comparative Basketry* 11 (January): 140–50.

Chicago’s notes-and-bibliography system would elicit these:

Content:

In a 2017 study, Oliver Boxankle found that the salinity of water in which baskets were woven “is the critical factor in determining outcome.”³

Footnote:

3. Oliver Q. Boxankle, "Underwater Basketweaving: Key Components for Success," *Journal of Comparative Basketry* II no. 4 (2017): 140-50.

Alternatively, after the first reference or if the full references were listed in a bibliography at the end:

Second end- or footnote:

3. Boxankle, p. 143

And that, let me re-emphasize, is from just two of the many manuals in use.

Few authors come to know these manuals in exquisite detail—research and writing are quite enough to take up one's time and attention. That's why authors and publishers hire copyeditors.

However, it's wise to have at least a working knowledge of the manual your publisher wants you to use. First, obviously an acquisitions editor will be more impressed by a manuscript that looks reasonably clean than by an amateur production.

Second and less obvious is that a sincere effort at formatting your work according to the desired style can save you money. Editors set their rates to account for the difficulty of the job.

Some editors charge by the hour. Clearly, a task that takes six hours because the editor has to do extensive reformatting will cost you more than a job that takes four.

Others charge a page rate based on the editor's estimate of the copy's difficulty. This is especially true if English is your second language, since the challenge of editing ESL copy var-

ies wildly according to the author's facility with the language. My rates, for example, range from \$4.50 to \$15 per page. If the client asks for an hourly rate (some business executives prefer this), it will range upwards of \$40 an hour, depending on how complex and demanding the job will be.

So, even though you needn't be an expert in every style manual on the market, it's in your interest to build a working acquaintance with the manual your publisher uses. If you're self-publishing, get a current edition of the *Chicago Manual* and use it.



As a magazine journalist, Victoria Hay served as an editor at *Arizona Highways* and *Phoenix* magazines. She has published three books through traditional presses (Columbia University Press, Folger Shakespeare Library, and William Morrow) and forty-eight as an indie publisher.

At Arizona State University, she taught upper-division courses in writing and editing, created and ran a professional writing program, and founded and directed Arizona State's Office for Scholarly Journals.

President of The Copyeditor's Desk, Inc., with its two imprints, Plain & Simple Press and Camptown Races Press, Victoria is a member of the American Society for Indexing, Author's Guild, the Council of Science Editors, and the Scottsdale Business Association. She enjoys publishing books like this one through Plain & Simple Press.

Books by Victoria Hay

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The Life of Robert Sidney, Earl of Leicester

(Shakespeare Folger Library)

Math Magic, with Scott Flansburg (William Morrow)

Plain & Simple Press

From Victoria Hay

30 Pounds / 4 Months: Diet Advice and Recipes

Slave Labor: The New Story of American Higher Education

The Saga Begins (*Fire-Rider*, vol. 1)

Fire and Ice (*Fire-Rider*, vol. 2)

Homeward Bound (*Fire-Rider*, vol. 3)

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