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**Editing Fact and Fiction is a concise, practical guide for people who want to learn about the opportunities in various kinds of book editing. It explains what editors really do and offers guidance on every stage of the editing process, from manuscript to bound book.**

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This course can provide the novice fiction editor with a departure point to allow them to embark on the adventure that is copyediting fiction. After this course, you should have a better idea of what to look out for, what rules should be enforced and what rules a fiction author might bend or even break, and the general constraints within which a copyeditor (as against a substantive fiction ...

**Introduction to Fiction Editing — CIEP**

Then the editor cleans up a copy of the document, fixes page set-up, spacing and fonts, cuts unwanted formatting, creates a stylesheet and starts to identify problems. Working through the material, the copyeditor corrects errors in spelling, punctuation, grammar, style and usage, but also very long sentences and overuse of italic, bold, capitals, exclamation marks and the passive voice.

**FAQs: What is copyediting? — CIEP**

Since its emergence in 2012, the genome editing technique known as CRISPR-Cas9 and its scientific use have rapidly expanded globally within a very short period of time. The technique consists of using an RNA guide molecule to bind to complementary DNA sequences, which simultaneously recruits the end ...

Writing in a lively, informal style, two editors with extensive experience in a wide variety of fields—fiction and nonfiction, trade and reference, academic and commercial publishing—explain what editors in different jobs really do in this concise practical guide.

Essays discuss writers' conferences, editing for specific markets, the role of the editorial assistant, and editing specific genres

Personal genome testing, gene editing for life-threatening diseases, synthetic life: once the stuff of science fiction, twentieth- and twenty-first-century advancements blur the lines between scientific narrative and scientific fact. This examination of bioengineering in popular and literary culture shows that the influence of science on science fiction is more reciprocal than we might expect. Looking closely at the work of Margaret Atwood, Richard Powers, and other authors, as well as at film, comics, and serial television such as Orphan Black, Everett Hammer shows how the genome age is transforming both the most commercial and the most sophisticated stories we tell about the core of human personhood. As sublime technologies garner public awareness beyond the genre fiction shelves, they inspire new literary categories like "slipstream" and shape new definitions of the human, the animal, the natural, and the artificial. In turn, what we learn of bioengineering via popular and literary culture prepares the way for its official adoption or restriction—and for additional representations. By imagining the connections between emergent gene testing and editing capacities and long-standing conversations about freedom and determinism, these stories help build a cultural zeitgeist with a sharper, more balanced vision of predisposed agency. A compelling exploration of the interrelationships among science, popular culture, and self, *Editing the Soul* sheds vital light on what the genome age means to us, and what's to come.

Composition is the bedrock of the camera operator's craft, yet it is seldom taught in training courses in the belief that it is an intuitive, personal skill. This book shows how composition can be learned, and includes the compositional implications of widescreen, DV cameras and virtual sets.

Editing is an invisible art where the very best work goes undetected. Editors strive to create books that are enlightening, seamless, and pleasurable to read, all while giving credit to the author. This makes it all the more difficult to truly understand the range of roles they inhabit while shepherding a project from concept to publication. In *What Editors Do*, Peter Ginnia gathers essays from twenty-seven leading figures in book publishing about their work. Representing both large houses and small, and encompassing trade, textbook, academic, and children's publishing, the contributors make the case for why editing remains a vital function to writers—and readers—everywhere. Ironically for an industry built on words, there has been a scarcity of written guidance on how to actually approach the work of editing. This book will serve as a compendium of professional advice and will be a resource both for those entering the profession (or already in it) and for those outside publishing who seek an understanding of it. It sheds light on how editors acquire books, what constitutes a strong author-editor relationship, and the editor's vital role at each stage of the publishing process—a role that extends far beyond marking up the author's text. This collection treats editing as both art and craft, and also as a career. It explores how editors balance passion against the economic realities of publishing. *What Editors Do* shows why, in the face of a rapidly changing publishing landscape, editors are more important than ever.

Congratulations You just finished writing your first novel "What do I do next?" If you're like I was, that was the first question you asked yourself. Do you remember what I said last time? In "Nine Day Novel: Writing?" Steve, I totally remember: You said, "Bravo Pop champagne and..." You remember that part after the champagne about calling someone, right? Your Editor-the Last Line of Defense. But editors cost a lot of money and wouldn't be helpful if we could minimize some of that expense by doing a little bit of editing ourselves? Before we send it off to an expensive professional? Don't make the mistake I did On my first novel, I debated for months between paying an editor and whether I should just "edit" the entire thing myself. After all, how hard it be, right? Predictably, money won out, and I chose poorly, publishing my first book before a professional editor had proofread it. That was a big mistake. That one decision set my writing career back about a year. Why? Because my book languished on Amazon as yet another unprofessional, unfinished and unwanted draft, posing as a completely finished novel. I got discouraged, disappointed and down. It took months before I overcame my fear of what a professional editor would say about my first novel, because that was the real reason I had edited it myself all along. A great editor will make your novel shine. Picture your reader, trying to follow the fantastic story that you painstakingly outlined, researched and wrote. As they read, their eyes are interrupted by misspellings, grammatical errors, improper word usage and dialogue that's punctuated poorly. Finally, unable to stay engaged through those constant interruptions, they give up and close your book. We're not going to let that happen Your editor will have the single biggest impact on the professional look and feel of your novel. But that doesn't mean we can't do a little bit of "editing" ourselves. In fact, inside this book, I'll show you how you can do quite a bit of self-editing before your draft needs to go to an editor. And that'll save you money. Removing the mystery. To many beginning authors, editing is a mysterious and often misunderstood process. In this book, I'll define the types of editing you need, outline the parts that you can and should do yourself, and then explain the process that your editor will go through as they clean up what's left. No idea where to find an editor? I'll show you how to find a good one on popular freelancing sites. If that doesn't work, I'll give you the contact information of my own editor Then I'll introduce you to a piece of software that'll save you countless hours in turnaround time, working with your editor. And I'll walk you through the steps my writing partner and I use to fix our own drafts before they go to our editor. Editing is much easier if you make fewer mistakes in the first place. Seems simple, right? It should be. For that reason, I felt it was important for this book to have two parts to it: How to clean up what you had already written ... and how to minimize all that cleanup by knowing what and how to write fiction sentences in the first place. So the first half of the book is about editing process and work-flow. And the second half is a refresher course on the very basics of writing fiction sentences. And the bonuses... I created tutorial videos to show you exactly how I've cut *Word* loose and now collaborate directly with my editors inside Scrivener. So whether you've never worked with an editor before or you just want to save some time, money and headache editing your next draft, I wrote this book for you

Hundreds of books have been written on the art of writing. Here at last is a book by two professional editors to teach writers the techniques of the editing trade that turn promising manuscripts into published novels and short stories. In this completely revised and updated second edition, Renni Browne and Dave King teach you, the writer, how to apply the editing techniques they have developed to your own work. Chapters on dialogue, exposition, point of view, interior monologue, and other techniques take you through the same processes an expert editor would go through to perfect your manuscript. Each point is illustrated with examples, many drawn from the hundreds of books Browne and King have edited.

Using an easy-to-reference format, experienced editor Michael Seidman shows writers how to approach fiction editing from three angles: macro editing, style editing and market editing. Writers will learn to reread their manuscript paying close attention to the continuity of narrative elements, such as point of view, characterization, sequencing and dialogue. After revising and rearranging these elements, writers will edit stylistic aspects, scanning their work with foolproof techniques that ensure proper spelling, grammar and word choice. This guide also teaches how to edit work from a marketing perspective, so writers can keep the expectations of their readership firmly in mind as they title their manuscripts and write their submissions. Michael Seidman is currently senior mystery editor at Walker. Previously, he was editor-in-chief at Mysterious Press, as well as an editor for several other publishing houses. He has written for a variety of publications, including *Writer's Digest*. Seidman lectures at more than a dozen writing conferences every year and lives in New York City.

A comprehensive guide to the art of self-editing, written by a professional editor. This book introduces an innovative, easy-to-follow, three-stage process for authors looking to effectively self-edit their book, be it for self-publication or if they are looking to polish their manuscript before submission to agents or traditional publishers.

The complete guide to self-editing, illustrating the most common problems with hundreds of before-and-after examples

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