

~~XXXXXXXXXX~~
CONTENTS

Chapters	Page No.
1. The Editorial Page	1-43
2. Editorial Policy	44-71
3. Editorial	72-92
4. Style of Writing	93-133
5. Editorial Comments	134-151



BJMC 2nd Year Syllabus

PAPER –III

EDITORIAL WRITING

The editorial page: Needs, Contents, Typography, Lay Out Qualities and responsibilities of the editor and assistant editors.

Editorial policy: Concept, nature and applications Editorial conference.

Editorial: Definition, Types, Purpose and style of writing Editorial comments, columns and special articles Comparative study of edit page of local and national dailies.

CHAPTER—1

The Editorial Page

THE EDITORIAL PAGE

NOTES

STRUCTURE

- 1.1 Editorial Page—An Introduction
- 1.2 Needs and Importance of Editorial Page
- 1.3 Contents: Typography and Layout
- 1.4 Responsibilities of the Editor and Assistant Editors
- 1.5 Summary
- 1.6 Glossary
- 1.7 Review Questions
- 1.8 Further Readings

1.1 EDITORIAL PAGE—AN INTRODUCTION

An editorial page in a newspaper is where the opinion columns and letters to the editor are printed. They're called "editorials" because the managing editor is traditionally the person who writes them. An article states the newspaper's stance on a particular issue. Basically, it is a persuasive essay that offers a solution to a problem.

An editorial writing is an article that presents the newspaper's opinion on an issue. It reflects the majority vote of the editorial board, the governing body of the newspaper made up of editors and business managers. It is usually unsigned. Much in the same manner of a lawyer, editorial writers build on an argument and try to persuade readers to think the same way they do. Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story.

NOTES

Editorials have:

1. Introduction, body and conclusion like other news stories.
2. An objective explanation of the issue, especially complex issues
3. A timely news angle
4. Opinions from the opposing viewpoint that refute directly the same issues the writer addresses
5. The opinions of the writer delivered in a professional manner. Good editorials engage issues, not personalities and refrain from name-calling or other petty tactics of persuasion.
6. Alternative solutions to the problem or issue being criticized. Anyone can gripe about a problem, but a good editorial should take a proactive approach to make the situation better by using constructive criticism and giving solutions.
7. A solid and concise conclusion that powerfully summarizes the writer's opinion. Give it some punch.

There are four types of Editorials:

1. **Explain or interpret:** Editors often use these editorials to explain the way the newspaper covered a sensitive or controversial subject. School newspapers may explain new school rules or a particular student-body effort like a food drive.
2. **Criticize:** These editorials constructively criticize actions, decisions or situations while providing solutions to the problem identified. Immediate purpose is to get readers to see the problem, not the solution.
3. **Persuade:** Editorials of persuasion aim to immediately see the solution, not the problem. From the first paragraph, readers will be encouraged to take a specific, positive action. Political endorsements are good examples of editorials of persuasion.
4. **Praise:** These editorials commend people and organizations for something done well. They are not as common as the other three.

MS
Writing an Editorial

An editorial is an article written by or under the direction of the editor of a newspaper or magazine, or a statement broadcast on radio or television. Editorials give opinions on important social, political, economic, or legal issues of the day and intend to persuade readers to agree to a particular point of view. An editorial, printed on the editorial page of newspapers, is an example of

Planning the Editorial

The following points help you plan your editorial.

NOTES

- Decide what issue you are writing about (e.g., a general readership, or a specific view that may or may not be shared in another public forum).
- Brainstorm a variety of ideas related to your view on the issue. Write down your reader's current viewpoint and provide reliable evidence, including statistics, examples, comparisons, and quotes from sources of facts.
- Develop logical and ethical arguments for something for the reader to think about.
- Conduct necessary research on the issue you are writing for, and on the viewpoint you are promoting. Pay attention to the mechanics of paragraph structure, coherence and emphasis.
- Develop an outline to organize your ideas. The simple sentence structure is often the most effective.

The Editorial Page

NOTES

Writing the Editorial

Follow the pattern and style of editorials in your newspaper or magazine.

- In most editorials, the writer's opinion is followed by supporting evidence.
- The first person plural ("we") is often used to agree or disagree with a viewpoint.
- Editorials should be short and to the point.
- Develop a strong introduction and to state your opinion clearly. Each website offers different perspectives, so learn to look out for the best information to get.

Tips in Writing Editorial

- Have a complete grasp of the issue. The reader will be looking for errors.
- Stay focus on one topic.
- Make your purpose clear. Use simple sentences and phrases.
- Win the reader's interest. Pay attention to sentence structure, sentence flow, and punctuation.
- Make your viewpoint clear. Pay attention to coherence and emphasis.

Self-Instructional Material

editor to evaluate how well the editorial works as character, plot, style and structure. Be a very critical reader, giving

feedback on all aspects of your writing.

help you to plan for editorial writing:
will write about and clearly define the issue.

NOTES

Where it gets confusing...

'Core' editing sounds like you're going to get a deep structural edit, working with the core of your writing. None of the websites advertising 'core editing' mean that—they are using it to describe what I would call 'basic' editing—in short, proofreading, line and copy editing.

Editing 'plus' doesn't necessarily mean extra editing. It can mean proofreading for an author who doesn't have English as a first language, or working on a longer manuscript than their standard package allows for.

'Advanced' may mean exactly the opposite! An 'advanced' edit could be called for if an author needs a lot of basic help, just more than they normally allow time for.

'Layout and structure' can mean formatting your document ready for turning into an e-book and have nothing to do with the structure of your plot or writing.

'Evaluation' — sometimes this means evaluating your work to give you suggestions on which service they suggest you buy—rather than an actual evaluation of your writing.

'Coaching' will mean calling and talking through your work, or e-mailing you with suggestions as you write various different drafts.

Whichever edit you choose, and whichever service you go with, remember to do the first edit yourself. There is nothing more frustrating than reading through an editor's changes thinking 'oh yes, I knew about that, I'd noticed that.'

1.2 NEEDS AND IMPORTANCE OF EDITORIAL PAGE

The main role of editorials is to allow the editors (people who proofread and choose which articles get in the paper) to express their opinions about something. Usually, they talk about something going on in the local, regional, state or international news. Sometimes, they respond to criticisms sent in by readers.

It is editorial page by which we can express our opinion to the readers. An editorial page is very important. It is an opinion piece written by the senior editorial staff or publisher of a newspaper or magazine or any other written document. Editorials may be supposed to reflect the opinion of the periodical.

A newspaper publishes its views on current events—both local and national—on its editorial page. This is where letters to the editor, political cartoons, and

editorials, unsigned commentaries that reflect the collective position of the newspaper's editorial board—appear. Letters are often among the best-read section of any newspaper, for this is where readers express their opinions. Some newspapers limit letters to a certain number of words—may be 150 or 300 — while others publish letters of virtually any length.

Editorials are not news, but rather reasoned opinion based on facts. For example, editorials may criticize the performance of public officials such as the mayor, the police chief or the local school board; conversely, editorials may praise others for their civic contributions. Whatever the topic is, newspapers hope their editorials will raise the level of community discourse.

Editorial page is the one daily section of a newspaper that always voices an opinion. Unlike news articles, editorials are allowed to be for or against decisions of government, choose favourites in elections and take a stand in debates on public issues.

The editorial page is not only allowed to take a stand, it's supposed to take a stand. That is its role. News writers are supposed to report all sides. Editorial writers get to take sides. News writers get in trouble if they say what they favour or oppose. Editorial writers get in trouble if they don't.

On the editorial page, readers of the paper get to take a stand as well—in letters to the editor. It's a great "conversation" between the paper and its readers. It's unique to democratic societies.

Why Newspapers Need Editorials

In ancient Roman cities the forum was a public square or marketplace where people gathered for judicial activity and public business. The modern editorial page provides such a place for discourse. The editorial stimulates debate and dialogue. It is the newspaper's participation in its community. It is what Post Editorial Editor Fred Hiatt calls a great "conversation" between the paper and its readers.

Today readers expect news articles to be free of opinion. Citizens, wanting to be informed, expect a fair presentation of the facts. If they want to know a point of view, readers go to the editorials in a separate section of the newspaper. Explain to students the different purposes of news and editorial sections.

Early newspapers were partisan, often expressing only the point of view of the owners. News accounts were at times indistinguishable from fiction. In the middle of the 19th century, opinion and commentary moved to the editorial page.

NOTES

NOTES

Horace Greeley is considered the father of the modern American editorial page. The New York Tribune publisher made his paper a national voice against slavery. According to the News History Gazette, "In 1862, Greeley's editorial, 'Prayer of Twenty Millions' implores President Lincoln to set slaves free. Lincoln is moved to answer personally." Even though he writes that his goal is not to save or destroy slavery, but "to save the Union," Lincoln signs the Emancipation Proclamation soon after.

In the 1920s, professional journalism took a step backwards with the tabloids and yellow journalism sensationalizing or creating news. The 1920s were also the era in which newsmagazines such as Time were beginning and the "Canons of Journalism" was adopted. The American Society of Newspaper Editors 1922 statement of principles encouraged ethical and professional performance. ASNE's most recent Code of Ethics states: "Editorials, analytical articles and commentary should be held to the same standards of accuracy with respect to facts as news reports."

How to Write an Editorial

Editorials are a form of persuasive writing. Give students the reproducible "How to Write an Editorial." A structured approach to organize editorials is given. Give students "Building an Editorial Argument."

How to Write an Editorial page

When you read an editorial you expect to know the publication's point of view, its stand on an issue, a situation, an action or a person. You don't want unfounded opinion. You want the editorial to be the product of thought, interviews and research.

How you can Write such a Piece of Persuasion

Select a Topic: Editorials need to be topical. Does your school have new programmes, equipment or rules? What issues are students discussing? What should students be doing? Who or what has been overlooked?

Report and Research: Washington Post Editorial Page Editor Fred Hiatt says that much of writing an editorial is reporting. Editorial writers talk to experts and interview people involved in the issues. It is important to know the topic from many perspectives.

Take a Stand: You know your topic. You have done your background work. Now list the supporting arguments and the opposing arguments. Rank these arguments from most to least effective. Decide what your main idea is. Word your thesis as an arguable statement. Be specific. Your stand should be clear to your readers.

Concede: "Even though it is not the news section, fairness is important," Hiatt says. Fairness and good argumentation are reflected in giving consideration to the other side of an issue. It is fair to select the strongest argument rather than the weakest argument of the opposite point of view. It is also good to acknowledge that another viewpoint exists, so demonstrate how your idea is better. "The process forces everyone to sharpen his or her thinking."

Argue Persuasively: Select the three strongest arguments for your position. List them from good to better to best argument. You want your readers to remember your last argument.

What will your Editorial Do

Persuade: Encourage your readers to act or to seek a solution. Provide convincing arguments and solutions.

Explain or Interpret: Help readers to understand a complex, controversial or sensitive situation or action. What does legislation or a recent vote mean for your school? Why are student government officers asking students to get involved in certain activities?

Criticize: Point out problems and concerns. Be constructive, not petty. Select issues, decisions and situations that are adversely influencing the school environment and students' well-being.

Praise: Don't always complain. Find the person or activity that should be recognized for benefiting your community. If you tried to persuade the administration to take certain action and they did respond, praise them.

1.3 CONTENTS: TYPOGRAPHY AND LAYOUT

Editorial Content

Content is all important in any magazine, even a community magazine. You will be reliant on advertisers for your income. Ask yourself why they would want to advertise in your publication? The answer has to be, 'Because it's a nice, entertaining read with articles slanted towards encouraging the reader to use their services.'

No one is going to read a magazine which consists solely of pages and pages of advertisements and *if a reader isn't going to flick through the magazine then what's the point of anyone advertising in it.*

The householder to whom you're delivering your publication has to have a reason for opening it so you have to give them one...or several.

NOTES

These could include articles, especially informative, light-hearted or humorous ones:

NOTES

- Puzzles
- A competition
- A community page
- A history page
- A letters page

Many people who set up a magazine are reluctant to put editorial pages into their publication; after all, editorial content isn't earning them money is it?

An editorial content, a community page or a letters page for instance, is not difficult to produce yourself. Some other contents might suggest itself through local societies (historical societies/church groups, etc.). There are always budding writers willing to help out for the chance to see themselves in print. There's no doubt about it though, if you want to encourage people to read all through your magazine (thus encouraging advertisers) you will have to provide a few nice, well produced articles. The main problem with editorial content for a one-man community magazine set-up is the time it takes to write it.

Editorial content takes time to produce it well and when you run a magazine on your own you really need to spend that time selling your advertising space.

Editorial content may also be in the form of editorial cartoons. Typically, a newspaper's editorial board evaluates which issues are important for their readership to know the newspaper's opinion.

Editorials are typically published on a special page dedicated to them, called the editorial page, which often also features letters to the editor from members of the public; the page opposite this page is called the op-ed page and frequently contains opinion pieces by writers not directly affiliated with the publication. However, a newspaper may choose to publish an editorial on the front page. In most English language press, this is done only rarely and on topics considered especially important; however, it is more common in some European countries such as Italy and France.

In the field of fashion publishing especially, the term has been adapted to usually refer to photo-editorials in particular—features with often full-page photographs on a particular theme, designer, model or other single topic, with or (as a photo-essay) without accompanying text.

Ten Key Steps for Improving Editorial Content

1. **Cover Your Community:** "Newspapers need to reflect the specific needs and interests of their communities . . . Even if every other block in the pyramid is present, a newspaper will fail unless it is driven by the needs and interests of its own community's residents—in areas ranging from opinion to news to entertainment."
2. **Uphold First Amendment Responsibilities:** "Newspapers have an obligation to produce public service journalism that is important, necessary, crusading and clearly relevant to its readers. Public service journalism needs to be presented in a manner that makes it easy to read, grasp and use."
3. **Respect Diversity:** "Newspapers should mirror the racial, cultural, religious, economic, lifestyle and ethnic diversity of their communities . . . Newspapers need to give all residents a public voice. What's more, newspaper staffs should mirror the diversity of their communities."
4. **Write with Power:** "Newspapers need to present information in a manner that makes it easy to use. The most effective form of presentation should be selected for each story in the newspaper . . . This means a premium will be placed on clear and compelling writing, direct and forceful headlines, helpful and engaging layout, strong photography and easy-to-understand graphics."
5. **Provide Information People Need:** "Newspapers need information that helps readers cope with and enjoy their lives. Newspapers can become an essential part of readers' lives when they provide information that helps people get things done, that helps them solve their problems, that offers them some direction and that heightens their awareness of their school, community and world."
6. **Evoke Emotions:** "Newspapers should engage and entertain as well as inform. They should move readers to act when appropriate . . . Stimulating, provocative and entertaining content gives newspapers personality and makes readers feel closer to newspapers."
7. **Maintain Consistency:** "Newspapers need to maintain a level of quality and consistency in every section every day. They need to make it easy for readers to find specific kinds of news and information every day, anchoring features and providing regular coverage of news of record. Newspapers also should round out coverage by following up on past stories and continuing coverage of lingering issues."

NOTES

NOTES

8. **Emphasize Immediacy:** "Newspapers should convey a sense of urgency. They need to react quickly and thoroughly to major stories and should advance breaking stories. Newspapers also should strive to present all information in a timely manner."
9. **Foster Interaction with Readers:** "Newspapers need to establish consistent, two-way communication with readers and the community at large. This includes involving residents in the reporting of information and the dissemination of information using new and emerging technology. Two-way communication between residents and readers can break down the image of the arrogant newspaper and help to establish newspapers as a 'member of the family' in their communities."
10. **Anticipate Change:** "Newspapers need to reflect both orderly and disruptive change in their schools, communities and in the world beyond their hometowns. Readers should not be caught short by a topic, trend or development that could have been anticipated. By staying ahead of the trends that shape readers' lives, newspapers can increase their relevance and can attack the perception that they are out of touch or dull."

Content Quality Guidelines

1. You should be the original author/owner of each and every article you submit to this site.
2. Your article must contain more than 500 words. Any article below 500 words will be rejected.
3. Don't submit copied articles from books, magazines or from any other documents. If you are found promoting any kind of plagiarism on this site, your account and IP may be banned and all your previously submitted articles may be deleted from the site.
4. Don't submit any article that contains hate, negative review, racialism or any other illegal materials.
5. Don't include any affiliate link or any kind of hyperlink in the body of your article.
6. Don't submit any article that is already available on the internet.

Must and Mustn't

1. Your article must Have Proper English,"Which Includes Proper Spelling, ... Grammar, Punctuation, Capitalization and Sentence Structure.
2. Your article Must Not be a Private Label Rights (PLR) article or Contain Unattributed Content to Which the Author Does Not Have Exclusive Rights.

3. Your article Must Not be Written as a Press Release, News Article or be Time Sensitive.
4. Your article Must Not Contain Self-Serving or Promotional Content in the Article Title, Body, or Summary.
5. Your Article Must Not Contain Negative Content Towards any Product, Company, Individual, or Group.
6. Your Article Must Not Contain Illegal or Overly Controversial Content.
7. Your Article Must Not Contain Rehashed Content, or Material Overly Similar to your Prior Submissions.
8. Your Article Must Not be Formatted as a Blog Post or Read as a Personal E-mail, Letter or Other Correspondence.
9. Your Article Must Not Contain Information that Promotes Unethical Internet Activities, Business Practices or Anything that Would Create a Poor User Experience for Web Users.

NOTES

Typography

In print design, typography is one of the more crucial aspects. Typography is the essential practice of organizing, arranging, and modifying type. The typography techniques used in print has a direct impact on how the reader is able to receive the image. In print, typography doesn't have to be plain and boring. It can be beautiful, creative, and colourful. There are a number of ways to liven up typography, such as creative and original layouts, using colour variations, use of fancy fonts, and much more.

Let us discuss some of the important typography used in different fields of print such as brochure design, editorial design, and poster design.

- **Vintage and Retro Typography:** Typography talks the talk, to go along with the overall work's walk, speaking volumes for the artist. This important design element surrounds people daily as they move through their routines, rarely taking notice. It's literally everywhere. In advertising, product packaging, printed publications, graphic designs, and more. Accentuating and centralizing the overall theme of the design that it inhabits, communicating the message to the masses through creative inclusions in the work.

For decades this design tool has given rise to some truly elegant type that still have impressions echoing through design today. Revisiting these themes is a cyclical commonplace that the design community embraces with stunning results. In this article, we go retro, finding beautiful examples of vintage

typography and the modern work they've inspired. Looking back, it's easy to see why some of this type has stood the test of time and is still lingering in the design community today.

NOTES

- **Bold and Experimental Typography:** Sometimes typography is all you need to communicate your ideas effectively. Graphics can support the type or type can support the graphics, but to deliver the message precisely, you need to make sure your type is expressive enough, your design is distinctive enough and the composition is strong enough. The results are sometimes crazy, sometimes artsy, sometimes beautiful, but often just different from things we're used to. Thus designers explore new horizons and we explore new viewing perspectives which is what inspiration is all about.
- **Breathtaking Typographic Posters—You can't design without type:** However, you can use only type (or mostly only type) to create breathtaking designs. In fact, many graphic designers and artists take exactly this route to communicate their ideas through their work. The results are sometimes crazy, sometimes artsy, sometimes beautiful, but often just different from things we're used to. Thus designers explore new horizons and we explore new viewing perspectives which is what inspiration is all about.
- **Creative Design Layouts:** In recent time, we have seen a strong trend towards more individual web designs. These designs use realistic motifs from everyday life, such as hand-drawn elements, script fonts, pins, paper clips, organic textures and scrapbooks. That's not a big surprise as they serve the function that faceless, shiny, glassy 3D-buttons completely fail to deliver: individuality and personality. "Personal" designs appear more familiar and more friendly. Used properly, such elements can give a human touch to design and communicate the content in a truly distinctive manner.

However, apart from visual design elements, one can also get creative with the **layout** of the site—its structure and the way the information is presented and communicated. To give you some ideas of how exactly it can be done, we have been collecting examples of creative design layouts. Design was more important to us than a concrete implementation of some creative idea. We also weren't interested in whether the code validates or not. Below are some examples we have found so far.

Simple Ways to Improve Typography in Your Designs

Many people, designers included, think that typography consists of only selecting a typeface, choosing a font size and whether it should be regular or bold. For most people it ends there. But there is much more to achieve good typography and it's in the details that designers often neglect.

These details give the designers total control, allowing them to create beautiful and consistent typography in their designs. While these details can be applied across different types of media, in this article we're going to focus on how to apply them to web design using CSS. Here are 8 simple ways you can use CSS to improve your typography and hence the overall usability of your designs.

1. Measure

The measure is the length of a line of type. To a reader's eye, long or short lines can be tiring and distracting. A long measure disrupts the rhythm because the reader has a hard time locating the next line of type. The only time a narrow measure is acceptable is with a small amount of text. For optimum readability you want the measure to be between 40–80 characters, including spaces. For a single-column design 65 characters are considered ideal.

A simple way to calculate the measure is to use Robert Bringhurst's method which multiplies the type size by 30. So if the type size is 10px, multiplying it by 30 gives you a measure of 300px or around 65 characters per line. The code would look something like this:

```
p {  
  font-size: 10px;  
  max-width: 300px;  
}
```

We are using px because it makes the math easier but this also works with em's.

2. Leading

Leading is the space between the lines of type in a body of copy that plays a big role in readability. Correctly spaced lines make it easier for a reader to follow the type and improve the overall appearance of the text. Leading also alters typographic colour, which is the density or tone of a composition.

Many factors affect leading: typeface, type size, weight, case, measure, word spacing, etc. The longer the measure, the more leading is needed. Also, the larger the type size, the less leading is required. A good rule is to set the leading 2–5pt larger than the type size, depending on the typeface. So if you set the type at 12pt, a 15pt or 16pt leading should work well on the web.

This takes some finessing to get the right spacing but here is an example of what the code would look like:

```
body {  
  font-family: Helvetica, sans-serif;
```

NOTES

```
font-size: 12px;  
line-height: 16px;  
}
```

NOTES

3. Hanging Quotes

Hang quotes in the margin of the body of text. By not doing so a quotation mark that is flush with the text will interrupt the left margin and disrupt the rhythm of the reader. Hanging quotes keep the left alignment intact and balanced therefore increasing readability.

This is achieved very easily with CSS using the block quote element:

```
blockquote {  
  text-indent: -0.8em;  
  font-size: 12px;  
}
```

The negative indent will vary depending on the typeface, type size and margins.

4. Vertical Rhythm

A baseline grid is the foundation for consistent typographic rhythm on a page. It allows the readers to easily follow the flow of the text, which in turn increases readability. A continuous rhythm in the vertical space keeps all the text on a consistent grid so that proportion and balance are retained throughout the page, no matter the type size, leading or measure.

To keep a vertical rhythm in CSS, you want the spacing between elements and the line-spacing (leading) to equal the size of the baseline grid. For example, let's say you're using a 15px baseline grid, meaning that there are 15px between each baseline. The line-spacing would be 15px and the space between each paragraph would also be 15px.

Here is an example:

```
body {  
  font-family: Helvetica, sans-serif;  
  font-size: 12px;  
  line-height: 15px;  
}
```



```
p {
  margin-bottom: 15px;
}
```

This allows each paragraph element to align with the grid, keeping the vertical rhythm of the text.

5. Widows and Orphans

A widow is a short line or single word at the end of a paragraph. An orphan is a word or short line at the beginning or end of a column that is separated from the rest of the paragraph. Widows and Orphans create awkward rags, interrupt the reader's eye and affect readability. They can be avoided by adjusting the type size, leading, measure, word spacing, letter spacing or by entering manual line breaks.

Unfortunately, there is no easy way to prevent typographic widows and orphans with CSS. One way to remove them has been mentioned above, but there is also a jQuery plug-in called jQ Widon't that places a non-breaking space between the last two words of an element.

6. Emphasis

Giving emphasis to a word without interrupting the reader is important. Italic is widely considered to be the ideal form of emphasis. Some other common forms of emphasis are: bold, caps, small caps, type size, colour, underline or a different typeface. No matter which you choose, try to limit yourself to use only one. Combinations such as caps-bold-italic are disruptive and look clumsy.

Here are some different ways of creating emphasis with CSS:

```
span {
  font-style: italic;
}
```

```
h1 {
  font-weight: bold;
}
```

```
h2 {
  text-transform: uppercase;
```

NOTES

NOTES

```
}
```

```
b {
```

```
font-variant: small-caps;
```

```
}
```

Keep in mind that the font-variant style only works if the font supports the small-caps variant.

7. Scale

Always compose with a scale, whether it's the traditional scale developed in the sixteenth century that we're all familiar with, or one you create on your own. A scale is important because it establishes a typographic hierarchy that improves readability and creates harmony and cohesiveness within the text.

An example of a typographic scale defined in CSS:

```
h1 {
```

```
font-size: 48px;
```

```
}
```

```
h2 {
```

```
font-size: 36px;
```

```
}
```

```
h3 {
```

```
font-size: 24px;
```

```
}
```

```
h4 {
```

```
font-size: 21px;
```

```
}
```

```
h5 {
```

```
font-size: 18px;
```

```
}
```

```
h6 {
```

```

font-size: 16px;
}
p {
font-size: 14px;
}

```

NOTES

8. Clean Rags

While setting a block of text unjustified with a left or right alignment, be sure to keep the rag (the uneven side) balanced without any sudden “holes” or awkward shapes. A bad rag can be unsettling to the eye and can distract the reader. A good rag has a “soft” unevenness, without any lines that are too long or too short. There is no way of controlling this in CSS, so to achieve a good rag you must make manual adjustments to the block of text.

Hyphenation can also help with producing clean rags, but unfortunately CSS can't handle this at the moment. Maybe in the near future we'll see some control in CSS 3. Not all is lost though. There are some server and client side solutions for auto hyphenation like php Hyphenator and Hyphenator as well as online generators.

Hyphenator.js is a Java script-library that implements an automatic client-side hyphenation of Web-pages.

Language Technique of Editorial

These are some common techniques used by editorial writers to persuade the readers. Not all of them are effective in every situation. The examples in italics are based on a possible editorial about improving food in a school's cafeteria.

Bandwagon: Using the argument that because everyone is doing it, you should, too.

Every kid loves pizza, so our cafeteria should serve it every day.

Testimonial: Using the testimony or statement of someone to persuade you to think or act as he or she does.

Bob has been in three different middle schools, and he claims our cafeteria has the best pizza.

Expert Opinion: Using quotes and statements from a person considered to be an expert on that particular topic.

NOTES

Sally Jones, the Health Inspector, said after her visit to our cafeteria, "You have wonderful clean facilities."

Statistics: Using research to support the writer's view.

According to a Middle School Health survey, only 85% of adolescents consume lunch.

Call to Action: Encouraging the reader to do something about the issue being addressed.

All of us need to eat lunch in our cafeteria each day.

Emotional Appeal: Using details to create an emotional response from the reader (pity, disgust, fear, anger, etc.).

When you skip a meal, your body begins converting energy into fat in an effort to keep from starving to death.

Rhetorical Question: Using a question to get the reader's attention and focus the purpose.

Do you enjoy the sound of your stomach growling?

Repetition: Repeating a word or phrase throughout the writing.

Hunger: It affects all of us at some point in the day. Hunger. Our growing bodies need fuel to help us function. Hunger. It is keeping many of us from achieving our best in school.

Prediction: Predicting the outcome of the situation.

If we do not take our eating habits seriously, our grades will drop and our future will be doomed.

Cause and Effect: Stating the effect that something may have.

Because not enough students are eating in the cafeteria, our choices of food items have been limited.

Layout of Editorial Page

The layout of a page and the way in which its content flows is directly related to its usability and accessibility. Within the context of the LSE website template, two layouts are possible:

- One column—applies to the majority of pages with this page being an example

- Two-column—where the page is divided into two columns of equal width
Within both layouts, content is flowed from top left to bottom right.
- The one column layout equates to a standard web page.
- Two-column layout is achieved using a table.

There should be a good balance between content and space. Use a single blank line to separate each block of content making up the page, i.e., headings, paragraphs, lists, tables, etc. This should not be achieved using line breaks unless unavoidable. The RETURN key should be used in MS FrontPage to end one block and begin another. Within the two-column layout, content should not be flowed across columns, either left to right or from the end of one column to the start of the next.

The Elements of a Book

Front matter includes the following, in this order:

- half title page (consisting of the main title only)
- series page or blank (if your book is a part of a series, your acquisitions editor will provide a series list and instructions for placement)
- title page (consisting of the title, subtitle, author or editor's name, and the MIT Press imprint)
- copyright page (we will provide)
- dedication or epigraph (optional)

Subsequent front matter items begin on the next available right-hand (recto) page and should continue to be numbered consecutively in roman numerals. All of the items listed below are optional with the exception of the table of contents.

- table of contents (called simply "Contents")
- foreword (written by someone other than the author of the book)
- series foreword
- preface (written by the author of the book, not someone else)
- acknowledgment (if not included in the preface)
- introduction (if not the first chapter of the book)

The Text, numbered with arabic numerals, begins on page 1. (If your book is separated into parts, page 1 will be the Part 1 opener.) Documentation, includes references or a bibliography and notes.

NOTES

NOTES

Notes and Bibliography System: Number notes consecutively within each chapter using superscripts for in-text references and on-line numbers (not superscripts) preceding the notes themselves. Style them consistently according to the Chicago Manual. Be sure the notes are in 12-point font and double spaced. In the published book, notes will appear as endnotes rather than footnotes.

Use superscript note numbers in text. For example, "Rowe claims that 'the role of the designer in such a complex system is one of describing modes of interaction and degrees of freedom within and between multiple agents.'"

Formatting Book: Be consistent in your treatment of any particular design element (see below regarding subheadings).

Layout : All chapters, sections, and part titles must appear on a right-hand (recto) page. If you have set up your book correctly, each right-hand page will be an odd-numbered page. Insert blank pages as necessary. Leave at least 0.75" (3/4 inch) of white space between any text and the edges of your page layout. Set up your pages at the trim size provided to you by your acquisitions editor.

Fonts

- Use Postscript or Open Type fonts.
- Do not set body text in a type size smaller than 10 point.

Punctuation: Use only one space after periods and colons. Place periods and commas inside closed quotation marks; place colons and semicolons outside.

Superscripts and Subscripts: Use superscripts only for note numbers in the text or where necessary in mathematical equations; type, for example, 42nd Street, not 42nd street.

Place end-of-sentence superscript numbers after the period, with no space preceding.

Indentation: Do not indent the first line of the paragraph under a subheading; all other paragraphs should have their first line indented by .025" (1/4 inch).

Italics: Use italics for words used as words (as in "it seemed that possible was the operative word"); foreign terms (if not included in Webster's); first occurrences of key terms when they are defined. Use italics only sparingly for emphasis.

Subheads: Try to use no more than three levels of subheading. Differentiate each level of head in the book typographically (with, e.g., boldface or italic type).

Quotations: Set off as block quotations (extracts) any quoted material exceeding 7 to 10 lines or any quotations containing multiple paragraphs. Do

not place quotation marks around the extract. Use three ellipsis points to indicate deletions from within a sentence, four to indicate a deletion from the end of a sentence (the first ellipsis point represents a period and should be typed tight against the last word). Do not use ellipses at the beginning or end of the quotation. Bear in mind that all quoted poetry or song lyrics require permission, regardless of length.

Running Heads: Insert running heads on the left-hand (verso) and right-hand (recto) pages of your book. These usually consist of chapter number on the verso page and the chapter title on the recto; in an edited collection, the chapter author's name should appear on the verso and the chapter title on the recto. Elements in the front and back matter running more than one page require running heads; these are normally the same for the recto and verso pages. No running head is used on the half title, title, copyright, dedication, or epigraph; on the first page of the table of contents, preface, and so forth; on chapter openings and other display pages, or on blank pages.

Page Numbers: No page number appears on display pages (half title, title, copyright, dedication, epigraph), on blank pages, or on chapter or part opening pages. The remainder of the front matter is numbered with lowercase roman numerals. The first page of the main text (introduction, chapter 1, section 1, etc.) begins on page 1. The main body of the book will use standard Arabic page numbering.

Figure Numbering: Number each figure using the double-number method by combining the chapter and sequential figure number. For instance, the first three figures in chapter 1 should be labelled figure 1.1, figure 1.2, and figure 1.3. The first figure in chapter 2 will be figure 2.1. For figures that appear in unnumbered chapters (e.g., Introduction, Preface, etc.), use an abbreviation for the chapter name followed by the sequential figure number (e.g., *intro 1*, *intro 2*).

Submitting the Page Proofs: You must submit a printed hard copy and a PDF. The Press needs these in order to verify that any special characters and alignments are not lost when the files are viewed on our computers. This is especially crucial in any books containing equations, linguistics examples, or languages using non-Roman alphabet.

You may submit your work on a CD or electronically (through e-mail or an FTP site). If you prefer submitting a CD, label the disc with your last name, the book title, and whether the disc was prepared on a Mac or a PC. To submit the files electronically contact your acquisitions editor or assistant to determine the best method for doing so.

NOTES

Include all files necessary for the production of your book. Remove any files from the disc that are not relevant to your book. Do not include multiple versions of the same material.

NOTES

The PDF files and hard copy must match the electronic files exactly. If you make any changes to the files you must update and resend PDFs and hard copy immediately.

Sample File: You may be asked to submit a PDF sample file using the supplied specifications: The press will review this file and let you know if there are any modifications required to the file prior to proceeding to the next stage.

Sample files are not required for all author-prepared projects. Your manuscript editor will notify you if you are required to submit this file and when it should be delivered.

First File Pages: First pages are required for all author-prepared books. These pages should be delivered to the press based on the guidelines in the section High Resolution PDF Files. They should be produced at the trim size and layout stipulated in your contract. Editorial and design corrections will be marked on the printed pages and returned to you for use in updating the source files.

Revised Pages Files: Revised pages are required for all author-prepared books. These pages should be delivered to the press based on the guidelines in the section High Resolution PDF Files. They should reflect the trim size and layout stipulated in your contract. Editorial and design corrections from the first pages should be reflected in the revised pages. The revised pages stage will repeat as many times as necessary until your pages are approved for publication.

Final Pages Files: Final pages are required for all author-prepared books. They should reflect the trim size and layout stipulated in your contract. Editorial and design corrections from all previously submitted pages should be inserted in the final pages. There will not be an opportunity to make additional corrections after these files are submitted to the press, so please review these files carefully prior to submission to ensure that everything appears as expected in your files.

High Resolution PDF Files: All PDF files should be created at the exact trim size of the finished book (e.g., 6" × 9", 7" × 9", 8" × 9").

- PDF Page Size: trim size of book (e.g., 6" × 9", 7" × 9", 8" × 9").
- PDF colour space: grayscale (unless there are colour elements in the printed book)
- DPI: 2540 dpi

- Trim marks: None
- All fonts embedded

Figure Preparation Guidelines: Convert all images to grayscale before placing them in your book page layout. The image resolution should be 300 dpi or greater (600dpi is recommended for images that contain text). The files should not be compressed or saved with a colour profile. All images must be saved as EPS or TIFF images to ensure the highest quality output.

If your book contains colour images, they must be saved as CMYK image files. The image resolution should be 300 dpi or greater (600 dpi is recommended for images that contain text). The files should not be compressed or saved with a colour profile. All images must be saved as EPS or TIFF images to ensure high quality output.

NOTES

1.4 RESPONSIBILITIES OF THE EDITOR AND ASSISTANT EDITORS

An editor is a person who edits or makes changes to documents.

Editing is the process of selecting and preparing written, visual, audible and film media used to convey information. The editing process can involve correction, condensation, organization, and other modifications performed with an intention of producing a correct, consistent, accurate and complete work. The editing process often begins with the author's idea for the work itself, continuing as a collaboration between the author and the editor as the work is created. As such, editing can involve creative skills, human relations and a precise set of methods.

The elements checked by an editor may include:

- Typographical errors
- End-of-line word divisions and bad breaks (incorrect line or page breaks)
- Spelling errors
- Errors in word usage
- Errors in grammar and syntax
- Errors and inconsistencies in punctuation
- Establish and maintain consistent patterns of mechanics (e.g., capitalization)
- Format of document, text, citations and references according to the appropriate style guide

NOTES

- Apparent errors in arithmetic and in other facts within the realm of general knowledge
- The styling of tables, graphs, and other figures, including their labels, captions, and text mentions.

Conventions such as the use of italics, boldface, and underlines, of metric or imperial measurements, and of abbreviations and symbols, the treatment of technical and trademarked terms, and the choice of spelling and punctuation styles.

- Ambiguous vocabulary and syntax
- Redundancies and verbosity
- Jargon that is inappropriate for the intended audience
- Connections and transitions, parallels, and paragraphing
- Consistent style in headings and in captions for tables, figures, and illustrations

Statements that should be checked for accuracy, and follow up as required. (The flaws the editor watches for under this standard are not those involving the content of a thesis but, rather, incidental references: e.g., a "billion" dollars becomes a "trillion"; "Montreal is east of Halifax"; "Ontario is the largest of the Great Lakes.")

- **Inconsistencies in logic, facts, and details, and query:** Possible legal trouble spots (e.g., libel, plagiarism, missing reprint permissions) or departures from social acceptability (e.g., gender, ethnicity, age, (or other) bias; failure to give sources).

Ans-5

Various Types of Editors

There are various editorial positions in publishing. Typically, one finds editorial assistants reporting to the senior-level editorial staff and directors who report to senior executive editors. Senior executive editors are responsible for developing a product for its final release. The smaller the publication, the more these roles overlap.

The top editor at many publications may be known as the chief editor, executive editor, or simply the editor. A frequent and highly regarded contributor to a magazine may acquire the title of editor-at-large or contributing editor. Mid-level newspaper editors often manage or help to manage sections, such as business, sports and features. In US newspapers, the level below the top editor is usually the managing editor.

when, as he sat quietly in his armchair, the telephone rang in the late evening and he was informed that his paper's Patna correspondent had been kidnapped.

NOTES

Morning News Conference of News Editor

Assume that in the morning the News Editor allots the work-assignment to the reporters and turns his attention to the preparations for the morning news conference, for which he is primarily responsible.

This is generally attended by the Editor or one of his assistants, the Junior Editors and their assistants, the picture editor, the cartographer, a representative of the City Department, and a man from the circulating department which should always be kept in close touch with the news as it arises.

This conference is usually of an informal character when ideas on the day's news and on space requirements are freely exchanged in preparation for the more important conference which will be held in the late afternoon.

The News Editor also remains in communication with many of the special writers, who do much of their work away from the office, and with the heads of other departments. He goes through the 'marked papers' in which the contributions from correspondents are brought to his notice. That is why it is held that the News Editor should not stick to his desk all the time, because good contacts are necessary for the maintenance of a first class news-service. For that reason, most of the News Editors of the national newspapers are given an entertainment allowance and most of it is spent at the luncheon table.

Role of Editors / Copy Editors

Copy editors correct spelling, grammar and align writings to house style. Changes to the publishing industry since the 1980s have resulted in nearly all copy editing of book manuscripts being outsourced to freelance copy editors.

Key Points

- Copy editing (also copy-editing, copyediting) is the work that an editor does to improve the formatting, style, and the accuracy of text.
- Unlike general editing, copy editing might not involve changing the substance of the text. Copy refers to written or typewritten text for typesetting, printing, publication, broadcast or other independent distribution.
- Copy editing is done before both typesetting and proofreading, the latter of which is the last step in the editorial cycle.

Daily Routine of a News Editor

The Editorial Page

His working day begins early. Once he gets to his office there is so much to be done that he has little time to examine thoroughly his own paper and those of rival managements.

Therefore, he must begin his reading with his early morning cup of tea and continue it on the way so that when he gets to his desk he has a fair idea of the contents of the morning papers. His assistant arrives earlier and prepares a list of his papers, exclusive news items and a more depressing list, that of the stories which the paper has missed.

He will probably regard the 'scoops' as in the natural order of things, but he will certainly want to hold an inquest on the news which has been missed, primarily to satisfy himself that there is not a fault in the paper's methods of news gathering which needs to be eradicated.

Having dealt with the past he must immediately concern himself with the future and launch his plan of campaign for the next issue. Probably, his first task will be to decide whether there is anything in any of the papers which needs to be followed up.

It used to be Lord Northcliffe's dictum that a first-class news story will always stand up to one or two 'follow-up' stories, and the reporters can be put on to these right away. Next he must mark the diary and assign the reporters to attend meetings which ought to be specially covered and not left to the news agencies.

He must also allot men to the news stories which have cropped up and to enquiry which may not produce immediate results but which may be the preliminary step towards a first-class article a few days later. But he must watch his man-power closely. He must not fritter it away and he must not be left in the position that if later in the morning, big news comes in, the reporters' room is empty.

It is certainly not a false economy to have one or two reporters sitting idle; if they are wise they will spend their free time in reading newspapers, books, or periodicals which can always be borrowed from the office library.

It is the great thrill of the News Editor's life that he can never guess when the big news will break. One News Editor certainly will never forget the moment when a pale-faced messenger tore an item off the tape machine and put on his desk the first news of the death of Lal Bahadur Shastri. Or another moment

NOTES

important and have to be included, there are others called exclusive which only an alert news editor can discover from the large ocean of copy that has been pouring into the office during the day.

NOTES

An intelligent news editor has to make a judicious follow-up of a seemingly promising paragraph or sometimes even make further enquiry before finalizing the story and give it the perfect shape he wants.

Exclusive Stories of a News Editor

A news editor gets good satisfaction from the stories which are exclusive to his own newspaper. If he can manage to get into every issue a dozen or more minor stories with good news value but exclusive, he feels elated.

A news editor is also responsible for final scrutiny of important news stories submitted by different correspondents, feature writers and outside correspondents. He gives special attention to the facts and figures included in the write-ups and wherever he is in doubt, he takes pains to check-up their accuracy from the authentic source.

Any slip on his part can land the newspaper into trouble. Hence, good newspapers have highly experienced and intelligent news editors.

Organizing Ability of a News Editor

The hurry and scurry of daily routine makes heavy demands upon the organizing ability of the news editor and his decisions, especially when time is short yet there has to be accuracy. The exigencies of the case may sometimes mean even deputing different correspondents to different parts of the country to piece together the links of a promising story.

There are certain qualities that a News Editor must possess. He must have an infinite amount of patience and a keen interest in news of all kind. He must have a good general educational background with a fair amount of historical, political and economic knowledge. He must try to keep himself abreast and informed on every important development in the work-a-day world.

He must enjoy reading the newspapers, the weeklies, and the magazines. He must not think that he can keep normal working hours, for it is truer of the News Editor than of anybody else that he is always on duty whether at home or in the office.

He must be a good mixer, he must be on the lookout for news all the time, he must learn to scan the newspaper, and perhaps the most important asset of all. He must be able to retain his sense of humour however depressing the situation may be.

In the book publishing industry, editors may organize anthologies and other compilations, produce definitive editions of a classic author's works (scholarly editor), and organize and manage contributions to a multi-author book (symposium editor or volume editor). Obtaining manuscripts or recruiting authors is the role of an acquisitions editor or a commissioning editor in a publishing house. Finding marketable ideas and presenting them to appropriate authors are the responsibilities of a sponsoring editor.

NOTES

Role of a News Editor of a Newspaper

A News Editor is one of the most important persons. He plans a daily newspaper. His role in any newspaper office—whether it is weekly or daily—is all pervading. To a national newspaper an active, intelligent and enterprising news editor is the vital spark who boosts energy to its news coverage and outlook.

He is responsible for a steady and continuous inflow of up-to-the-minute news into newspaper office. Although most of the news supplied is a mechanical process covered by daily routine, like all machinery of news gathering, the news editor is responsible for watching its smooth functioning. The news editor keeps a careful eye on the routine side of his news collection as well as on the other side of his work or the news desk which calls for more imaginative emulation.

Function of a News Editor

An ideal news editor manages to get all the obvious stories into his paper with a good proportion of them as exclusives. While the selection of obvious stories is important, greater importance is attached to the original ones produced by his team of correspondents.

The number of words received on the teleprinter in a newspaper is so large that if each word was to be printed, the newspaper would have to run into hundreds of pages each morning.

A news editor is called upon to use his discretion, discrimination and imagination in reading the public mind and selecting the stories which have real news value and can be called important by his readers—quite a large number to be allotted a "splash" position on the main news pages according to the subject matter in field of activity they are concerned with.

All this has to be done with an alertness to ensure that the kind of story readers seek shall be found in his newspaper.

There are some fundamental stories which no newspaper can afford to miss as they go into all the daily newspapers without exception. While they are

At newspapers and wire services, copy editors write headlines and work on more substantive issues, such as ensuring accuracy, fairness, and taste. In some positions, they design pages and select news stories for inclusion. At the UK and Australian newspapers, the term is sub-editor. They may choose the layout of the publication and communicate with the printer. These editors may have the title of layout or design editor or (more so in the past) makeup editor.

The top editor is generally responsible for the content of the publication. An exception is large newspapers, which usually have a separate editor for the editorials and opinion pages in order to separate news reporting and editorial content.

Top editors set the performance standards to be met by the publication. They motivate and develop the staff. They are also responsible for developing and maintaining the publication budget. In concert with the publisher and the operating committee, the top editor is responsible for strategic and operational planning. Thus, they are effectively the head of the newspaper and have considerable influence on its content.

In the US and Canada, an editor who does this work is called copy editor. An organization's highest-ranking copy editor, or the supervising editor of a group of copy editors, may be known as the copy chief, copy desk chief, or news editor. In book publishing in the United Kingdom and other parts of the world that follow British nomenclature, the term 'copy editor' is used, but in newspaper and magazine publishing, the term is sub-editor (or the unhyphenated subeditor), commonly shortened to sub. The senior sub-editor on a title is frequently called the chief sub-editor. As the "sub" prefix suggests, British copy editors typically have less authority than regular editors.

The term *copy editor* may also be spelled as one word or in hyphenated form (copyeditor and copy-editor). The hyphenated form is especially common in the UK; in the US newspaper field, use of the two-word form is more common.

The "five Cs" summarize the copy editor's job, which is to make the copy

- clear
- correct
- concise
- comprehensible, and
- consistent.

NOTES

NOTES

According to one guide, copy editors should “make it say what it means, and mean what it says”. Typically, copy editing involves correcting spelling, punctuation, grammar, terminology, jargon, and semantics, and ensuring that the text adheres to the publisher’s style or an external style guide, such as the Chicago Manual of Style or the Associated Press Stylebook. Copy editors may shorten the text, to improve it or to fit length limits. This is particularly so in periodical publishing, where copy must be cut to fit a particular layout, and the text changed to ensure there are no “short lines”.

Often, editors are also responsible for adding any “display copy”, such as headlines, standardized headers and footers, pull quotes, and photo captions. And, although proofreading is a distinct task from copy editing, frequently it is one of the tasks performed by copy editors.

Editors are expected to ensure that the text flows, that it is sensible, fair, and accurate, and that any legal problems have been addressed. If a passage is unclear or an assertion seems questionable, the copy editor may ask the writer to clarify it. Sometimes, the copy editor is the only person, other than the writer, to read an entire text before publication and, for this reason, newspaper copy editors are considered the publication’s last line of defense.

The role of a copy editor varies considerably from one publication to another. Some newspaper copy editors select stories from wire service copy; others use desktop publishing software to do design and layout work that once was the province of design and production specialists.

In the setting of academic publishing, scholarly journals also employ copy editors to prepare manuscripts for publication. To distinguish themselves from copy editors working in journalism, these editors sometimes refer to themselves as manuscript editors.

Role of Assistant Editors

AB-2

An assistant editor is responsible for supporting the editor-in-chief or editor-at-large of a newspaper, magazine, radio programme or website, for example. His role is supportive, but also authoritative in the sense that he can oversee his own editorial section, such as international news, feature stories or sports. Working as an assistant editor means juggling projects, prioritizing deadlines and meeting the demands in a fast-paced environment, so that a written copy is always accurate, original and relevant.

Assistant Editors are responsible for running and maintaining editing systems, and for the smooth running of the cutting room on feature films. Individual Editors may have their own preferences about how the work is organized, but

Typical Career Routes

Most assistant editors start their careers by working as runners on feature films or at Editing Facilities Houses and progress to becoming Trainees, second Assistants and eventually Assistant Editors. Because of the rapid changes in the film industry caused by the increasing use of digital editing techniques, this clearly delineates that career progression is less easy to follow. While it is still possible to work as a trainee, second assistants are now only employed on very big budget films. Trainees with at least two years experience are likely to progress by working as assistants in television or on low budget films for a considerable period of time before becoming first assistants on feature films.

Some big budget productions take on trainees and second assistants, and it is important to keep up-to-date with films in preproduction by reading the Trade Press. Experienced assistants may also work as editors on short films which enable them to showcase their talents. Some assistants decide not to become editors, choosing to continue working as assistants on bigger budget films, which can be equally demanding and rewarding.

Essential Knowledge and Skills

Assistant editors must possess technical aptitude and have a thorough understanding of the post-production process (including film processing technology). Since most films are now edited on computers, they should also be able to use computer editing equipment and software.

Key skills include:

- ability to react quickly and precisely;
- excellent communication and interpersonal skills;
- ability to work for long hours on repetitive tasks;
- precise attention to detail;
- ability to take direction;
- good organizational skills;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

Traits, Skills and Training

Besides an excellent command of language, copy editors need broad general knowledge for spotting factual errors; good critical thinking skills in order to recognize inconsistencies or vagueness; interpersonal skills for dealing with writers,

NOTES

other editors and designers; attention to detail; and a sense of style. Also, they must establish priorities and balance a desire for perfection with the necessity to follow deadlines.

NOTES

Many copy editors have a college degree, often in journalism, the language the text is written in, or communications. In the United States, copy editing is often taught as a college journalism course; though its name varies. The courses often include news design and pagination.

Most US newspapers and publishers give copy-editing job candidates an editing test or a tryout. These vary widely and can include general items such as acronyms, current events, maths, punctuation, and skills such as the use of Associated Press style, headline writing, infographics editing, and journalism ethics.

In both the US and the UK, there are no official bodies offering a single recognized qualification.

In the UK, several companies provide a range of courses unofficially recognized within the industry. Training may be on the job or through publishing courses, privately run seminars, or correspondence courses of the society for editors and proofreaders. The National Council for the Training of Journalists also has a qualification for subeditors.

Hence, editors are responsible for the content of books, magazines, academic papers, and other printed or online publications. Depending on their specific roles, editors require qualities that enable them to attract and work with good writers, manage day-to-day editorial tasks and coordinate the work flow from manuscript to publication.

Editors must have an eye for detail to ensure that content is free from errors and complies with the editorial style of a magazine or publishing house. Good language skills are essential to ensure published content has correct grammar and punctuation. Editors must have the writing skills to reorganize a document to achieve clarity and momentum. They also need knowledge of reference sources to check accuracy.

Teamwork

Teamwork is essential in the publishing business. Editors must be able to manage their time so that they can work efficiently. They also coordinate the work of other members of the publishing team so that projects are completed by planned publication dates. In book publishing, for example, editors set schedules for authors to complete manuscripts, copy editors to review manuscripts

and deal with queries, designers to prepare artwork, authors and proofreaders to check artwork, and printers to produce the books.

Collaboration

Good editors build a collaborative relationship with writers to help them improve the quality of their work. They make recommendations on structure, length or style to ensure that the contribution is suitable for the publication and the readership. They may also suggest changes or request additional details to clarify meaning or add value to the piece. The ability to make an objective assessment of a manuscript is important in that context.

Market Knowledge

Editors responsible for acquisitions require good market knowledge and a network of contacts with authors, writers' agents and other content producers so that they can find contributors for upcoming projects. That may require knowledge of writers working in fiction or non-fiction, education, business or scientific publishing. To evaluate the publishing potential of a proposal, editors need experience in the market and good commercial judgement and with publishers' current and planned needs.

The work of a good editor, like the work of a good teacher, does not reveal itself directly; it is reflected in the accomplishments of others. You don't have to work for a magazine or a newspaper to benefit from the help of a good editor. A teacher, a colleague, or even your overworked mom may be willing to assume that critical role. Regardless of who offers you thoughtful criticism, responding to it in the right spirit should help you improve your writing.

But how do you know if your editor is a good one and if the advice you're getting is sound? Try evaluating your editor (or teacher, colleague, or mom) according to the qualities identified by these ten professionals.

- **A Hick:** "Our best editors have always been at least partly hick—everything is new and fresh and possible for them; they take nothing for granted."
- **A Reader:** "The bad editor loves to plunge right into the copy, making immediate marks that brand the copy as part of his or hers. A better way: Before lifting a pencil or depressing the keyboard, read an article all the way through, open your mind to the logic of the [writer's] approach, and offer at least minimal courtesy to the professional who has dripped blood for it."
- **A Writing Coach:** "Writers need to know you respect their ownership of a story. Resist the temptation to start writing an improved version. That's

NOTES

NOTES

fixing—not coaching. . . . When you ‘fix’ stories by doing instant rewrites, there may be a thrill in showing off your skill. By coaching writers you discover better ways to craft copy.”

- **A Mechanic:** “Good editing can turn a gumbo of a piece into a tolerable example of good reporting, not of good writing. Good writing exists beyond the ministrations of any editor. That’s why a good editor is a mechanic, or craftsman, while a good writer is an artist.”
- **A Counsellor:** “Editing should be, especially in the case of old writers, a counselling rather than a collaborating task. The tendency of the writer-editor to collaborate is natural, but he should say to himself, ‘How can I help this writer to say it better in his own style?’ and avoid ‘How can I show him how I would write it, if it were my piece?’”
- **A Critical Thinker:** “More than being good writers, editors must be good critical thinkers who can recognize and evaluate good writing—or can figure out how to make the most of not-so-good writing.... A good editor needs a sharp eye for detail. We need to be organized, able to envision a structure for an article when one does not yet exist, or to identify the missing pieces or gaps in logic that are needed to make everything hang together.”
- **A Quiet Conscience:** “It is one of the comic burdens of an editor not to be able to explain to anyone else exactly what he does. As he works with a writer over a manuscript or a proof, placing his technical and aesthetic judgement at the writer’s service, giving counsel when counsel is asked for, lending an objective eye, acting on occasion as a conscience, helping the writer in any way possible to say what he wants to say, only the editor and the writer can know what passes between them. The work of a good editor, like the work of a good teacher, does not reveal itself directly; it is reflected in the accomplishments of others.”
- **A Trial Horse:** “Editors are important. For one thing, an editor is a good trial horse; the writer can use him to see if a story and its various elements register as he or she thinks they register. An author is very likely to suffer a loss of viewpoint (due to nearness to the subject) before he gets through with a story and finishes up with something more or less out of focus.”
- **A Goal-Setter:** “I think editing requires patience and that editors need to think about long-term goals with a writer—not just working with

the story that's on the screen. We can all get better at what we do, but improvement sometimes takes a lot of time and more often than not, in fits and starts."

NOTES

- **A Partner:** "An ideal editor brings out the best in a writer. Lets the writer's voice shine through.... A good editor makes a writer feel challenged, enthusiastic, and valuable. An editor is only as good as her writers."

Editor In Chief Responsibilities

The general responsibilities of an editor in chief are listed below. These are the ones that make this job such a highly paid one. Try them, they are not as light and easy as they look. It is especially bad when you are improving someone else's work, when you could be opening the same effort doing your own (and of course getting the author credits for it).

- Cross checking the facts, spellings, grammar, writing style, design pages, photos, etc., is the final responsibility of an editor in chief. The article that comes to him for approval is generally one that has already gone through initial editing processes, but still, should something be wrong with it, the final accountability being that of an editor in chief, he is also required to go through it again.
- It is the responsibility of the editor in chief to reject a piece of writing that appears to be plagiarized or ghost written by another sub-editor.
- He should check that a particular piece is neither self-plagiarized, nor has been published before elsewhere.
- He is required to make light as well as heavy edits to the content in question. Light edits involve light editing work, i.e., work that does not require making substantial theme changes, structure changes and writing style changes. When all of these require some heavy attention, the editing is called heavy editing.
- He may be required to contribute editorial pieces in the publication industry. He is also responsible for all the content that is approved for publishing and is often accountable for it, if he is working for any of the types of print media. The publication's standards of performance depend heavily on its editor in chief.

NOTES

- He is required to motivate and develop the staff under him on an occasional basis. Whatever is written in the article should be up to the mark, readable, and matching to the mission and scope of the institution.
- He also sets various guidelines and policies for his/her subordinates. Often, the responsibilities are seen to expand to the operational and strategic planning of the organization as well. It is necessary for him to conduct team meetings on a regular basis, which will keep the team members updated. Assigning responsibilities to all team members and ensuring that they are completed on time is one of the major responsibilities. If it is a magazine we are looking at, it is the editor in chief's responsibility to see that the issue is full of content and no area is left empty. They are also required to handle reader's complaints and explain and account for them.
- An editor in chief of a book or journal oversees all the stages of the book, from the manuscript form, all to the published book stage. He performs all the aforementioned editing tasks on the entire book. It is his responsibility to cross-check all citations and examine all the references provided in the content. In case of journals, it's the editor in chief who sets and tries to implement the ethical standards.

A technical editor in chief has the added responsibility to check the technical soundness and technical quality of the content. For this, he is required to have the technical skills in the related field or product.

- He requires skills of proofreading, copy editing, developmental editing, line editing and editing for search engine optimization.

1.5 SUMMARY

An editorial writing is an article that presents the newspaper's opinion on an issue. It reflects the majority vote of the editorial board, the governing body of the newspaper made up of editors and business managers. It is usually unsigned. Much in the same manner of a lawyer, editorial writers build on an argument and try to persuade readers to think the same way they do. Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story.

An editorial page is very important. It is an opinion piece written by the senior editorial staff or publisher of a newspaper or magazine or any other written document. Editorials may be supposed to reflect the opinion of the periodical.

A newspaper publishes its views on current events—both local and national—on its editorial page. This is where letters to the editor, political cartoons, and editorials—unsigned commentary that reflects the collective position of the newspaper’s editorial board—appear. Letters are often among the best-read section of any newspaper, for this is where readers express their opinions. Some newspapers limit letters to a certain number of words—may be 150 or 300—while others publish letters of virtually any length.

Editorial page is the one daily section of a newspaper that always voices an opinion. Unlike news articles, editorials are allowed to be for or against decisions of government, choose favourites in elections and take a stand in debates on public issues.

The editorial page is not only allowed to take a stand, it’s supposed to take a stand. That is its role. News writers are supposed to report all sides. Editorial writers get to take sides. News writers get in trouble if they say what they favour or oppose. Editorial writers get in trouble if they don’t.

On the editorial page, readers of the paper get to take a stand as well—in letters to the editor.

Content is all important in any magazine, even a community magazine. You will be reliant on advertisers for your income. Ask yourself why they would want to advertise in your publication? The answer has to be, ‘Because it’s a nice, entertaining read with articles slanted towards encouraging the reader to use their services’.

In print design, typography is one of the more crucial aspects. Typography is essential for the practice of organizing, arranging, and modifying type. The typography techniques used in print has a direct impact on how the reader is able to receive the image.

There are various editorial positions in publishing. Typically, one finds editorial assistants reporting to the senior-level editorial staff and directors who report to senior executive editors. Senior executive editors are responsible for developing a product for its final release. The smaller is the publication, the more these roles overlap.

NOTES

NOTES

The top editor at many publications may be known as the chief editor, executive editor, or simply the editor. A frequent and highly regarded contributor to a magazine may acquire the title of editor-at-large or contributing editor. Mid-level newspaper editors often manage or help to manage sections, such as business, sports and features. In the US newspapers, the level below the top editor is usually the managing editor.

An assistant editor is responsible for supporting the editor-in-chief or editor-at-large of a newspaper, magazine, radio programme or website, for example. His role is supportive, but also authoritative in the sense that he can oversee his own editorial section, such as international news, feature stories or sports. Working as an assistant editor means juggling projects, prioritizing deadlines and meeting the demands in a fast-paced environment so written copy is always accurate, original and relevant.

1.6 GLOSSARY

- **Editor:** One who writes editorials. A person who helps develop then edits stories for accuracy in reporting.
- **Forum:** A medium of open discussion or voicing of ideas, such as a newspaper or a radio or a television programme.
- **Independent:** Free from influence, guidance or control of another or others.
- **Letters to the Editor:** The forum for readers to express reaction and rebuttal to news articles. All letters must be signed or they will not be considered for publication in The Post.
- **Editorial:** Subjective expressions of opinions that are founded in factual material. The editorials are opinions written by the editorial staff writers who represent the newspaper as a collective organization and the publisher.

1.7 REVIEW QUESTIONS

1. What is meant by editorial writing?
2. What is the importance of editorial page?
3. Discuss the importance of content and its layout.
4. What are the responsibilities of an editor?
5. Discuss the role of assistant editors.

1.8 FURTHER READINGS

1. Staff (2012). "AAEC The Association of American Editorial Cartoonists." The Association of American Editorial Cartoonists. Retrieved 23 May 2012.
2. Passante, Christopher K. (2007). *The Complete Idiot's Guide to Journalism* – Editorials. Penguin. p. 28.
3. Christie Silk (June 15, 2009). "Front Page Editorials: a Stylist Change for the Future." Editors' Weblog. World Editors' Forum. Retrieved July 1, 2011.

NOTES

CHAPTER—2

NOTES

EDITORIAL POLICY

STRUCTURE

- 2.1 Introduction
- 2.2 The Concept of Editorial Policy
- 2.3 Writing for the Web
- 2.4 Nature and Application of Editorial Policy
- 2.5 Editorial Conferences
- 2.6 Summary
- 2.7 Glossary
- 2.8 Review Questions
- 2.9 Further Readings

2.1 INTRODUCTION

An editorial policy is indispensable to any editorial unit. It should provide authors and editors with guidance on how to handle the content of the editorial writing on the basis of its objective and mission and of the demands of its target audience.

On the basis of this policy, guidelines on editorial style and content, authorization procedures can be drawn up and distributed to everyone who is adding content to the site. This will guarantee a coherent presentation of information within the site. Editorial style will also have to be individually adapted to the target audience and to the degree of specialization of each level of the site.

Write for your readers! Writing for the Web differs from writing for printed publications and content cannot simply be transferred from paper to net without

being adjusted. Texts should be short and concise and navigation to related text obvious and quick.

In summary, the editorial policy must provide the editors with guidance on:

- the objective of the site.
- the target audiences and main communication messages to convey.
- the article and style policy.
- the thematic/organizational structure and content aggregation approach and levels.
- the rules and procedures regarding the provision, approval, and use of content.
- the users' feedback collection, management and analysis.

NOTES

2.2 THE CONCEPT OF EDITORIAL POLICY

An editorial policy is indispensable for your site. It should provide authors and editors with guidance on how to handle the content of the site on the basis of its objective and mission and of the demands of its target audience.

On the basis of this policy, guidelines on editorial style and content authorization procedures can be drawn up and distributed to everyone who is adding content to the site. This will guarantee a coherent presentation of information within the site. Editorial style will also have to be individually adapted to the target audience and to the degree of specialization of each level of the site.

Write for your readers! Writing for the Web differs from writing for printed publications and content cannot simply be transferred from paper to net without being adjusted. Texts should be short and concise and navigation to related text obvious and quick.

Hence, the editorial policy must provide the online providers/editors with guidance on:

- the objective of the site.
- the target audiences and main communication messages to convey.
- the article and style policy.
- the thematic/organizational structure and content aggregation approach and levels.

- the rules and procedures regarding the provision, approval, and use of content.
- the users' feedback collection, management and analysis.

NOTES

An editorial is an article in a newspaper or magazine (or television or radio) that expresses the editor's personal opinion. Note that the views don't always reflect that of the station or newspaper in which the editor is writing.

Editorial policies are framed to have wide acceptance among editors and describe standards that all users should normally follow. Guidelines are sets of best practices that are supported by consensus. Editors should attempt to follow guidelines, though they are best treated with common sense, and occasional exceptions may apply.

Essays are the opinion or advice of an editor or group of editors for which widespread consensus has not been established. They do not speak for the entire community and may be created and written without approval. Essays that the author does not want others to edit, or that are found to contradict widespread consensus, belong in the user namespace.

To insure that our credibility is not damaged, editorial staff members have a special responsibility to avoid conflicts of interest or any activity that would compromise their journalistic integrity. Full and timely disclosure by employees of their outside activities is a key to make this policy work. Employee compliance will guarantee the professional behaviour to which the editorial is entitled and will maintain the organization's reputation for fairness and honesty.

Let's know more about the editorial policy:

The editor reserves the right to determine whether material submitted for publication shall be printed and reserves the right to edit as needed, for space, libelous statements, or personal unwarranted attacks. All material submitted must be signed (name withheld upon request). Opinions are those of the individual writer and not necessarily those of the editor or the executive board.

Opinions expressed by the writers of articles in this newspaper are those of the individual and not necessarily those of the editor or the APWU. Articles submitted for publication must deal with issues, not personalities. Articles and letters to the editor should be typewritten, if possible, and must be signed, although names will be withheld upon request.

The editor shall be responsible for the editing of all material submitted to the (*name of paper*) pertaining to libel, spelling, grammar, violations of federal laws and regulations, length, etc. At no time shall the editor alter the motive, intent or direction of an article. If any conflict arises, all reasonable effort should

be made to contact the writer. Articles may also be presented to the editorial advisory committee if deemed necessary. Opinions expressed in the (*name of paper*) are those of the writers and do not necessarily reflect the views of the editor, the executive board or the APWU.

Articles must be in the hands of the editor by the 25th of each month. They must be typewritten, double-spaced and signed. The author's name will be withheld upon request. The editor reserves the right to edit all material for length, spelling, and grammar. Articles may also be presented to the editorial policy review board if deemed necessary. Any opinions expressed in this newsletter are those of the writer and do not necessarily reflect the views or opinions of the officers or members.

The opinions expressed in this publication are those of the individual writers and are not necessarily the policy of the APWU, this publication or the editor. All articles submitted for publication are subject to editing.

The views expressed in (*name of paper*) are those of the individual writer and are not necessarily those of the APWU, the editor, the local or the members. The editor reserves the right to delete, edit or rewrite to fit the format of this newsletter. It is the policy of this newsletter to disallow any attacks of individuals and refuse to print any article deemed improper or unfit for publication.

No article will be published that in any way demeans or insults any member. The editor reserves the right to edit all articles.

The editor reserves the right to determine whether material submitted shall be printed and reserves the right to edit as needed; for space, libelous statements, or personal unwarranted attacks. Articles that are libelous or defamatory will not be published. Articles submitted should deal with issues rather than personalities.

The editor reserves the right to edit all material submitted for publication. The decision to use any articles submitted shall be at the discretion of the editor. All articles submitted must be signed. Names will be withheld upon request.

All letters or articles submitted for publication must have contents relating to labour/union subjects and must be signed, although the name will be withheld upon request. The editor reserves the right to edit any questionable material, or to submit such articles to the executive board before publication.

All opinions and comments expressed herein are those of the author and do not necessarily reflect the official position or opinion of this local or its

NOTES

officers. The editors retain the right to edit, delete or reject any article for the good of the local.

NOTES

The editor has the right to determine whether the material submitted shall be printed, and has the right to edit as needed. Opinions expressed are those of the writers and not necessarily those of the executive board.

Contributed signed articles will be welcomed and will express the opinions of the writer and not necessarily the opinions or policies of the union or editor. The executive board reserves the right to refuse to publish any item, which in their opinion, may be detrimental to the union.

The (*name of paper*) encourages letters to the editor from the membership. We ask, however, that they be legible. The writer's name, address and telephone number for verification must be included, and must be signed. Anonymous, pseudonyms and letters dealing with personalities will not be printed. The editor reserves the right to edit letters and articles for style, grammar, spelling and length. The associate editor reserves the exclusive right to judge each letter and article according to these criteria, in the sole interest of libel exposure and good old commonsense fairness.

Submission does not guarantee publication, (*Name of paper*) reserves the right to make any changes necessary to accepted articles. Opinions expressed in this newsletter are not necessarily those of the editor or officers of the local.

Any member of this local may submit copy for the paper and editor will endeavour to print all copy submitted. However, the editor shall have the right to determine if such copy is suitable.

Any and all opinions appearing in the (*name of paper*) are the opinions of the writers and do not necessarily reflect the views of the editor or the union. All contribution must be received not later than the deadline published in each issue. Submissions must be accompanied by the writer's signature, address and phone number. Articles must be signed. If a person wishes to remain anonymous, please state so. All submissions are subject to editing. In accordance with the constitution and bylaws of the local, no article will be published that demeans or attacks another member of this local.

2.3 WRITING FOR THE WEB

Basic Principles of Web Writing

The Web is a very different medium from print and users expect content to be presented and written differently. To do this, we must unlearn our previous experience and habits, especially the style traditionally used in the institutions.

Good web pages should:

- present a relevant message/service for a specified target audience
- use the right words (that your audience can understand and might enter in a search engine)
- keep the message as short as possible
- relevant message for your target audience
- be clear in your own mind what your key message or service is and find a straightforward way of conveying it to your target audience. Help your readers to find what they want—don't simply put online all the information you have at your disposal. And never just use existing print texts—consider shortening, bulleting and adding subheadings and links.

NOTES

Always Write for a Specific Audience

Don't try to reach everyone with the same content—it won't work! Try to tailor everything you write to appeal to the interests / needs / concerns / goals of your target audience, so your content is understandable for them.

To be credible, ensure your content is:

- objective—not hype
- concrete—not abstract political statements
- accurate—most especially: not out of date

Broadly speaking, the audience for EUROPA sites breaks down into one of two categories (and so should your content):

- experts/stakeholders—e.g., civil servants, professionals in the field
- general public

It is Important to Write from your Reader's Perspective

Examples: “free circulation of labour” is a familiar concept to economists and policymakers, who have the overview. But that policy-based perspective is not so relevant to individual jobseekers, who would probably be looking for “the freedom to live and work abroad in Europe”, for instance.

Similarly, institutions buying in goods/services know this process as public procurement—companies potentially providing those goods/services are more likely to be looking for public contracts.

The Right Words

- Attractive pictures and graphic elements are important for website presentation. But words are the main content on your web pages.

NOTES

- The text is what conveys the facts about the information or service your readers are looking for—this is what most web users read first. Only afterwards do they look at pictures for extra information. And using your readers' words is the only way you can attract them via search engines.

Writing for Experts

Experts may understand the jargon in their field, but like all readers they still prefer texts that are short and readable (i.e., using plain words, rather than the technical/legal/administrative style of many traditional EU documents). This is especially important for people reading pages in a language that is not their own (often the case for English).

Writing for the General Public

We cannot assume the public know as much about the EU and its jargon as EU officials do. Texts for the public need to use words ordinary people understand (read 'EU jargon in English and alternatives'). Generally, this is more personal, direct and conversational than most print documents.

Why Use the Right Words

It is not just a question of style—in web pages the right words are vital because:

- All readers are busy and need to understand quickly.
- To be found, web pages need to use the words our target readers are likely to enter into search engines (the way most web users find web pages).
- Well-written texts project a professional image—text on the Web has a high profile.
- Up to 20% of people have problems reading (older people, visually impaired, those with learning disabilities and the "functionally illiterate") and will otherwise find pages inaccessible.

"Clear and simple language" is a WAI requirement. The Commission has committed itself to these internationally-recognized standards in COM(2001) 529pdf.

- As short as possible.

Writing short texts involves two things:

What to Write:

Evaluate which points you really need to make, i.e., what the reader really needs to know—and write only about this.

How to Write:

To convey those points, use only the words you need in every sentence.

This requires us to change—from the easy, running style, we use for print documents to spare and functional prose that makes every word count.

Be ruthless in reducing every sentence to bare minimum to convey your message—by cutting out every word you can and rephrasing. This is often enough to cut your text by half.

Why Keep it Short:

Readers are in a hurry and suffer from information overload. They look for something specific, not read for pleasure. Long texts will slow them down and frustrate them—not good for the Commission's image or your visitor statistics.

The web is about communicating quickly and effectively—no space for text that is verbose or over-precise. Top-layer pages especially don't require 100% accuracy like legal documents.

More people find your pages through search engines—less body text automatically means that the keywords in it will account for a greater share of the total text ("keyword density"). Many search engines rank pages like this higher.

Easier to update—with much less text to evaluate and change.

Easier and quicker translation.

Structure and Layout

In print, a document forms a whole and the user is focused on the entire set of information. On the Web, you need to split documents into multiple hyperlinked pages as users want to jump to the specific content they are interested in. Use hypertext links to move less important—or more detailed—material from top-level pages to secondary pages, thus making the primary pages even shorter. Readers are more likely to read the main pages of your site than the whole site, so that is where you should present the basic information.

Organize your text so the hierarchy is no deeper than three levels.

Users can enter a site at any page and move between pages as they choose, so make every page independent. Explain its topic without assumptions about what page(s) the user has already seen.

Websites have the flexibility to provide content in a variety of sizes and to let visitors choose the amount of information that will satisfy them: a bite, snack or meal.

NOTES

NOTES

Bite—a heading with a message, written attractively so as to entice readers to the fuller text (the meal).

Snack—a concise summary (2 or 3 sentences), underneath the heading—more information than a bite but not the full meal.

Meal—the detailed content. This can be presented either on the same page as the heading and summary or linked to on another page.

Visual Impact

Unlike printed pages, the success of a site greatly depends on visual presentation. While graphic design (use of colours, images, etc.) is an important factor, how you write text content (layout, style) has a big impact. Screens filled with large blocks of dense text or using inaccessible, incorrect or clumsy language, especially in prominent positions (headings, etc.) create a very bad impression on the Web.

Uncluttered screens with plenty of white space are most restful to the eye and visually more attractive. And they are more likely to convey your key information effectively by not drowning it in a sea of detail—so make your content short and concise. Also try to vary paragraph lengths, so readers can tell them apart and thus find their way as the page scrolls down.

Readers rarely see a whole page together and different browsers can display different proportions of it. It is not easy to control the visual appearance of a text. First test the technology, to see what it can deliver to the user, and then adjust the writing accordingly.

Give Prominence to Key Information

Print documents build logically from premise to conclusions. Web pages, however, should start with the most important information for readers. The remaining information should follow in descending order of importance.

Top of the Page

Ensure that a page's top heading and text is used to convey this key information—in words that are clear and meaningful (and if possible also attention-grabbing). Don't waste this vital space with less-important information (welcome messages, background details, etc.). Such contents (if it needs to exist at all) should be put at the bottom or linked to on another page.

Why

Around 50% of all web readers don't bother to even scroll down once - you have to catch their attention and convey your message in the first words they read, at the top of the page.

More people are viewing web pages on small screens (e.g., mobile phones, other handheld devices). So there is even more need to squeeze in your key message as succinctly and early as possible.

How People Read Web Pages

People do not read web pages word by word. Instead, they scan them, running their eyes down a screen to pick out individual words and sentences, looking for material relevant to their needs.

Search engines read text similarly, algorithmically scanning for those words that describe the page's subject better than others. So they give more weight to words that are differentiated from the main text, e.g., bolded or in bulleted lists.

Break up text as much as possible to help your readers (and search engines) scan:

- Write small paragraphs (containing just one idea).
- Use several information areas, e.g., insert text in shaded boxes within text or alongside it.
- Use several information areas, e.g., insert text in shaded boxes within text. Insert plenty of meaningful sub-headings (short and eye catching).
- Use several information areas, e.g., insert text in shaded boxes within text. Bulleted lists or tables (instead of long descriptive lists in text form).
- Use several information areas, e.g., insert text in shaded boxes within text. Bold the key word(s) of each bullet, then separate the following supporting information with a dash (more visible onscreen than a colon).
- Use several information areas, e.g., insert text in shaded boxes within text. Highlight key words (link text, bold/italic or different colours).
- Add meaningful picture captions.

How to Highlight

- Highlight only key information-carrying words (or actual keyword phrases).
- Highlight about three times as many words as you would while writing for print.
- Highlight words that differentiate your page from other pages and words indicating what a given paragraph is about.
- Use tables (more visual and much less text).

NOTES

NOTES

Wrong Approach

On 1 January 2006, three contribution classes were introduced for statutory accident and sickness insurance with different contribution levels for employers. Employers in the first contribution class for statutory accident and sickness insurance have to pay a contribution of 31.7%. Employers in the second contribution class have to pay a contribution of 31.11%. Employers who do not fall within the first or second contribution class belong to the third class for accident and sickness insurance and are required to pay a contribution of 30.98%.

Correct Approach

On 1 January 2006, three contribution classes were introduced for statutory accident and sickness insurance, with different contribution levels for employers.

Class	Employer contribution
1	31.7%
2	31.11%
3	30.98%

Typographic practices to avoid

Italic typefaces—for long passages of text (they are slower to read online).

Underlining—if the term is not a link.

Different character fonts on the same page.

Headings

Headings help people:

- find your page via search engines (especially the top heading, H1)
- navigate around your page once they arrive

Make the top heading on the page an H1, with subheadings H2 and lower. If you do not use these formats for your headings, they will not be recognized by search engines. For search engines, H1 headings are the single most important piece of on-page text. Lower-level headings - H2, H3, etc. - also influence search engines.

Because readers scan webpages rather than reading every word, headings are important signposts to help them find their way around a page. Headings are read five times more than body text.

Web texts should, therefore, have many more headings than print documents—even one heading for every paragraph may not be too much.

Headings should:

- Be short (maximum 60 characters with spaces, or ±8 words in English). Use a telegraphic headline style without filler words like the, and, of.
- Use the same main descriptive words as in your <title> tag.
- Readers clicking on your <title> tag in a search results page will then be easily able to see that the page they land on is the correct one.
- Use concrete readers' words (i.e., for non-specialists, avoid jargon and abstractions).
- Express issues from the readers' perspective.
- Lead with the key idea, not the EU's perspective or lesser details (dates, etc.)

Meaningfully describe the content in that section and its relationship to other sections. Be interesting to attract the attention of scanning readers, e.g., use an informal style and express action through strong verbs rather than nouns.

Examples

Wrong approach

The Commission's existing framework (in a page on ethics in the Commission)

Correct approach

Ethics at the Commission (includes specific subject words).

Words and Style

You may *speak* English very well, but it is easy to make small mistakes while writing in English. These kinds of mistakes can annoy or mislead your readers. It's not just about using correct grammar or having readable content: your texts should use words that native speakers use while searching for information; otherwise less people will find your page.

Avoid Jargon

If your text is understandable only to insiders, it will exclude a large number of potential readers. If you have to use jargon, then at least explain what it means the first time you use it.

NOTES

2.4 NATURE AND APPLICATION OF EDITORIAL POLICY

NOTES

Editorial policy applies to all staffers and freelancers while they are on assignment for a magazine or website. Some items here overlap with practices outlined in the Standards of Business Conduct and the rules governing outside media projects; these policies, all employees are expected to abide by.

Editorial Guidelines apply to all of our content whoever creates or makes it and wherever and however it is received. They set out the standards expected of everyone making or presenting the editorial output. They will help anyone, in-house or independent, public service or commercial, to deal with difficult editorial issues, meet the expectations of the audience, and produce distinctive and challenging content to the highest ethical and editorial standards.

Representing the values and standards of the Editorial Guidelines reflect the relevant provisions. Any proposal to step outside the Editorial Guidelines must be editorially justified. It must be discussed and agreed in advance with a senior editorial figure or, for independents, with the commissioning editor. Director Editorial Policy and Standards must also be consulted.

Knowledge of the Guidelines is an essential professional skill, and everyone who makes the content is contractually required to familiarize himself with them and work within them. While applying the Guidelines, individual content producers are expected to make the necessary judgements in many areas, but some issues require careful consideration at a higher level. The Guidelines therefore advise, and sometimes require, reference to more senior editorial figures, editorial policy or experts.

Editors and managers must be prepared to discuss areas of concern and be ready to offer guidance. They must support producers and other staff members in the editorial management of their content, including the effective supervision of on-air talent.

The Editorial Policy team, led by Director Editorial Policy and Standards, gives advice on how to work within the guidelines at every stage of the production process of every type of content. The earlier potentially contentious content is referred to as better. Advice is available 24 hours a day.

Editorial policy is also responsible for writing these editorial guidelines, and other guidance designed to ensure content is made to the highest editorial standards. In addition to the referrals specified in each section, editorial policy should normally be consulted on queries on how to interpret or apply the editorial guidelines.

Exceptions to these guidelines may arise, but the overarching principles are basic. Consider the following five commandments of journalism:

1. Be right.
2. Be fair.
3. Be transparent.
4. Obey the law.

5. When in doubt, or when there is a potential deviation from these guidelines, bring concerns to your managing editor (or a top editor designated by your managing editor).

All editorial output must meet the principles of the standards, regardless of who makes it or where in the world it is broadcast. (Note that the term 'broadcast' is used throughout the Guidelines to refer to the publishing of content by any means and on any platform—including television, radio, online, in print, or any other method of delivery.)

The practices, which follow the principles in each section, are based on the best practice of generations of programme makers; they are a framework for the considered editorial judgements needed while making our output.

The practices help meet the relevant editorial values and the principles. Some of the practices are obligatory to ensure that the house meets its legal and regulatory requirements. Others are advisory rather than obligatory. In all normal circumstances, they should be followed as well.

There may be circumstances in which a decision not to follow an advisory practice might be justified and might not constitute a breach of the relevant principle. Anyone intending not to follow an advisory practice should seek advice in advance from Director Editorial Policy and Standards.

2.5 EDITORIAL CONFERENCES

Conferences offer intimate access to editors and agents as well as panel discussions on the publishing industry, market trends, and submission Q and A's—all good opportunities to network and form valuable leads. Manuscript evaluations are beneficial if they allow participants to submit their work in advance for a one-on-one consultation session with a notable editor or agent.

So are conferences worth a couple hundred bucks in registration fees and travel expenses? Depends. We recommend reviewing a conference's guest list

NOTES

before deciding if it's worth it. Who's attending? Who are the panelists, key note speakers, and visiting agents and editors? With the right conference, your gut will say "Yes," even if your pocket book screams "No!"

NOTES

In our opinion, all aspiring writers should attend at least one conference a year. Doctor's orders. After all, you're a writer. It's a lonely, maddening, isolated hobby. Get out, get some fresh air, and meet some literary folk like yourself. Spend a few hundred bucks, travel somewhere fun and fabulous, and make a weekend vacation of it. At the very least, it will make you feel more like a serious writer, and who knows, you might even meet your future agent.

International Conferences

Look at the various conferences held in the world:

1. **Algonkian Writer Conferences:** Upcoming Algonkian Writer Conferences, including the NYC Pitch, the San Francisco Write to Market, Fisherman's Wharf, and Algonkian Park, will be held throughout the coming year. The Algonkian Writer Conferences held their faculty, connections and expertise to produce conference that not only provides writers with sufficient time to properly pitch top editors from major publishers, but also intensive workshops designed to teach participants structure, craft, and the art of the pitch.
2. **American Christian Fiction Writers Conference:** The American Christian Fiction Writers Conference was held in September 2012 in Indianapolis, Indiana. Enjoy four days of intense learning and exceptional networking with authors, agents, editors and friends from all areas of the industry as they celebrated the annual conference, and the new beginnings that God has inspired in ACFW.
3. **Arizona State University Writers Conference:** The Annual Arizona State University Writers Conference was held on the Arizona State University main campus in February 2013. For the past seven years the Desert Nights, Rising Stars Writers Conference has brought writers of all levels together for four exhilarating days in sunny Arizona. Participants get the chance to hone their craft in the classroom and also "rub elbows" with distinguished writers, sharing dialogue during classes, workshops, readings, and other events. Keeping the number of participants small, we are able to offer an experience that is both intimate and affordable, all while maintaining our commitment to be the premier writers conference in the West.
4. **2012 AWP Annual Conference:** The next conference was held from March 6-9, 2013 in Boston, MA. This conference features meetings and caucuses

for writers, publishers, teachers, and arts administrators as well as a book fair, readings, panel discussions on a wide range of issues, and forums on the teaching of creative writing. The AWP conference and book fair brings together thousands of students, writers, educators, editors, publishers, and patrons of the literary arts under one roof, making AWP's conference one of the largest annual literary gatherings in North America.

NOTES

5. **Backspace Writers Conference and Agent-Author Seminar:** The Backspace Writers Conference was held from May 24–26, 2012 at the Radisson Martinique in New York City. The Backspace Writers Conference brings together best-selling authors, top literary agents, and editors for a two-day, two-track event featuring panel discussions, workshops, and socializing in the heart of the publishing world. Serious writers in all genres were invited to come and meet the people who could make a difference in their writing career. The Backspace Agent-Author Day is an EXTRA programme of small-group agent-author meetings. Authors will have the opportunity to have their query letters and opening pages critiqued by a minimum of 12, and up to 18 literary agents. Attendance limited to 75.
6. **Bear River Writers Conference:** The annual Bear River Writers' Conference, sponsored by the University of Michigan, took place from May 31–June 4, 2012 at Camp Michigania on Walloon Lake, near Petoskey, Michigan. The conference offers workshops in poetry, fiction, and creative non-fiction, as well as readings, discussions, nature walks, and time for writing.
7. **Blue Metropolis Montreal International Literary Festival:** The next Blue Metropolis International Literary Festival took place in downtown Montreal from April 18–23, 2012. Blue Metropolis is one of Canada's premier literary events, with 230 writers featured in over 100 appearances over a five-day period. Some 11,000 people attended festival events, which range from on-stage interviews and readings to panel discussions and a Translation Slam. Blue Metropolis is an extraordinary meeting point for writers with their readers, other writers, publishers, literary translators, and journalists. The Festival is unique as Montreal is singularly unique, with some events being held in English, some in French, and others including writers who work in Spanish and other languages.
8. **Book Expo America Writer's Conference:** The Book Expo America Writer's Conference took place from June 4–7, 2012 in New York City. Book Expo America is the only industry event where you can experience the entire scope of book publishing from the US and the world—all in one place, all at one time. With more than 2,000 exhibits, 500 authors, over 80 conference

NOTES

sessions as well as a special area for rights business, you'll see all the latest titles across genres, uncover hidden gems, network, and meet the industry contacts to put you instantly on top of what you need to know for your business, job, and writing career.

9. **Bouchercon 2012, World Mystery Convention:** Bouchercon 2012, World Mystery Convention took place from October 4–7, in Cleveland, OH. The World Mystery Convention, Bouchercon, is a convention run by fans for fans from all over the globe. It is not a writers' convention though many authors attend since they, too, are fans of the genre. Together, fans, authors, editors, literary agents, booksellers, publicists and publishers honour the late author, editor, critic (and fan), Anthony Boucher - and celebrate their mutual passion for the mystery genre.
10. **Bread Loaf Writers' Conference:** The next Bread Loaf Conference took place in August 2012 with admission deadline of March 01, 2012. The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For more than 75 years, the workshops, lectures, and classes in the shadow of the Green Mountains in Middlebury, Vermont has been continuing. It provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.
11. **Carolinas Writers Conference:** The annual Carolinas Writers Conference was held on April 14, 2012 at the Lockhart-Taylor Center in Wadesboro, North Carolina. Supported by The Anson County Writers' Club, this conference promotes the art of writing in Anson County through support, awareness and recognition of all writers—from the beginner to the published author.
12. **Chicago Humanities Festival:** The next Festival was held in October - November, 2012 in Chicago. A Festival of Ideas. Since 1990, world-renowned authors, scholars, poets, policy-makers, artists, and performers have been gathering each November at Chicago's many cultural institutions to celebrate the power of ideas in human culture. Each year, tens of thousands of enthusiastic audience participants rediscover the rich and vital role the Humanities play in their daily lives.
13. **Christian Market's "Write-to-Publish" Writers' Conference:** The next conference was held from June 6–9, 2012 in Niles, IL, just outside Chicago. Join us from June 8–11 for instruction, encouragement, networking, and fellowship with other writers, agents, and editors. Our conference offers classes for beginning through career writers, meetings with editors and agents, and manuscript evaluations. This year's speakers include Dr. Dennis

E. Hensley, Robin Jones Gunn and Tim Shoemaker. For almost 40 years, Write-to-Publish has been training writers and connecting them with editors and agents working within the Christian publishing market. Editors from Christian publishing houses will tell what they're looking for and meet with you one-on-one to discuss your ideas and manuscripts. Editors and well-published freelance writers will teach you how to write a variety of publishable manuscripts, improve your writing skills, find appropriate markets for your ideas, and deal with the spiritual and business sides of writing. Details can be found at www.writetopublish.com, brochure@writetopublish.com

NOTES

14. **DFW Writers' Conference:** The next DFW Writers Conference took place in Fort Worth, Texas from May 19–20, 2012. This annual conference offers writers, at all stages of their careers, the opportunity to hone their craft, network with fellow writers, and meet literary agents, published authors, editors, and other industry professionals. All of the classes are taught by industry professionals, many of whom have years of experience in their subject matter. They are published authors, literary agents, publicists, editors, or specialists in their field, such as criminology, medicine, or law. In addition, we will have a higher ratio of agents and editors to attendees than ever before. Be sure to check out our list of announced agents and editors!
15. **Historical Novel Society Conference:** The next conference was held from June 21–23, 2013 in St. Petersburg, Florida. This weekend-long conference will be featured workshops, panels and keynote addresses on various aspects of fiction set in the past, and presented authors, readers, industry professionals and other historical fiction enthusiasts with a unique opportunity to celebrate the genre. Registration fees included entrance to all daytime panels and workshops. Registration fees also included an appointment with an editor or agent, if desired.
16. **Indiana University Writers' Conference:** The next conference was held from June 3–7, 2012 on the Bloomington campus of Indiana University. The Indiana University Writers' Conference (IUWC) annually attracts a staff of nationally prominent writers who are equally skilled and involved teachers. Participants in the week-long conference join faculty-led workshops in fiction, poetry and creative non-fiction, take classes on various aspects of writing, engage in one-on-one consultation with faculty members, and attend a variety of readings and social events.
17. **Annual International Women's Writing Guild Summer Conference:** The next California Conference was held in Spring, 2012 in Santa Cruz and the Yale 2012 Conference took place in Summer 2012. Since 1976, the

NOTES

IWWG's Women's Writing conferences have been responsible for the publication of hundreds of books with major publishers. Open to all professional women, regardless of your experience level or portfolio, this conference offers over 50 workshops each day as well as opportunities for mutual critiquing of your work. The conference strives to provide an atmosphere in which each participant will learn to use writing as a daily practice as well as a tool for personal growth. Come celebrate the feeling of being alive in the company of kindred spirits!

18. **James River Writers Conference:** The James River Writers Conference was organized from October 20–21, 2012 at the Library of Virginia, Richmond, VA. An exciting, entertaining, educational and intimate two-day conference brings writers, editors, and agents together for an insider's look at the art and the business of the writing life. What are publishers looking for? How do you write a query letter? How do you grab a reader's attention, write a sex scene, find your voice, find time to write? JRW Conference explores these questions and more, with seasoned authors, experienced editors, and always lively discussions.
19. **Las Vegas Writers Conference sponsored by Henderson Writers' Group:** The next conference was held from April 19–21, 2012 at Sam's Town Hotel and Casino in Las Vegas, NV. Join writing professionals, agents, industry experts and your colleagues for three days in Las Vegas, Nevada, as they share their knowledge on all aspects of the writers craft. One of the great charms of the Las Vegas Writers Conference is its intimacy. Registration is limited to 150 attendees, so there's always plenty of one-on-one time with the faculty. While there are formal pitch sessions, panels, workshops, and seminars, the faculty is also available throughout the conference for informal discussions and advice. Plus, you are bound to meet a few new friends. Workshops, seminars, and expert panels will take you through writing in many genres including fiction, creative non-fiction, screenwriting, poetry, journalism, and business writing. There will be many Q and A panels for you to ask the experts all your questions.
20. **Mendocino Coast Writers Conference :**The annual Mendocino Coast Writers Conference, sponsored by the College of the Redwoods, was held from July 26– 28, 2012 in Fort Bragg, California. The conference features workshops in poetry, fiction, and creative non-fiction, as well as discussion forums on publishing and editing. Here on the rugged cliffs above the Pacific Ocean, join professionals from the writing world for three days of stimulating instruction and fellowship.

NOTES

21. **Midwest Writers Workshop:** The next workshop was held from July 26–28, 2012 at Ball State University, Indiana. The Workshop offers notable speakers and faculty members as well as manuscript evaluation, intensive workshops instructional classes, and special events over the course of a weekend.
22. **The Muse and the Marketplace Conference:** The annual Muse and the Marketplace Conference was held from May 5–6, 2012 in Boston. The Muse and the Marketplace is a two-day literary conference designed to give aspiring writers a better understanding about the craft of writing fiction and non-fiction, inside information about the world of publishing, and thoughtful networking opportunities. On both days, prominent and nationally-recognized authors lead sessions on the craft of writing, while editors, literary agents, and publicists lead sessions on the business or “marketplace” for one’s work. Grub Street also offers an annual Manuscript Mart, in which, for an additional fee, an attendee can meet one-on-one with an established literary agent or editor who has read his or her work in advance and provides direct feedback.
23. **Nebraska Summer Writers’ Conference:** The next conference was held from June 9–10, 2012 at the University of Nebraska in Lincoln. The Conference, along with The Prairie Schooner Workshops offers a week-long series of workshops, panel discussion, faculty readings.
24. **New York Writers Workshop Pitch Conferences for Fiction and Non-Fiction:** The New York Writers Workshop Pitch Conferences are held every Spring and Fall in New York City. New York Writers Workshop hosts three-day pitch conferences in New York for writers of fiction and non-fiction. Participants polish their pitches with the help of conference leaders, then they present them to three different editors from major New York publishing houses. Editors from major NYC publishing houses provide feedback and may request to see proposals or manuscripts after the conference. For more information regarding the participating editors, be sure to check out their website.
25. **Pacific Northwest Writers Association:** The next conference was held from July 19–22, 2012 in Seattle, Washington. This conference offers four days of intensive instruction tailored for beginning, intermediate and advanced writers, including more than 50 workshops and panels with experts in the industry as well as face-to-face meetings with top agents and editors.
26. **Paris Writers Workshop:** Various creative writing and literature courses will be held through the year in Paris, France. WICE, a non-profit anglophone

NOTES

volunteer-based association, provides cultural and educational programmes and services to the international community in Paris. Today, WICE has over 1,000 members—English-speaking women and men from over 35 countries—and it offers hundreds of courses a year. Within the Paris Writers Workshop, each writer chooses to participate in one workshop section—Poetry, Short Story, Creative Non-fiction, or Developing the Novel—which meets for a total of 15 classroom hours. Enrolment is limited to 12 students per section.

27. **Romance Writers of America 27th Annual National Conference:** The next conference was held from July 25–28, 2012 in Anaheim, CA. Enhance your writing and knowledge of the ins and outs of publishing romance fiction through workshops, panel discussions, and round-tables featuring publishing professionals. Schedule a one-on-one pitch meeting with an acquiring editor or literary agent, and network with the stars of romance fiction.
28. **San Diego State University Writers Conference:** The conference was held from January 25–27, 2013 in San Diego, CA. For more than two decades, this writers' conference has been helping writers at every level. Improve your writing skills, develop your marketing awareness, and meet the writing professionals who can facilitate the next step in your publishing career. Network with established editors, agents and writers who will explore in-depth tips on how to write successful novels, non-fiction, and screenplays and how to publish them in the traditional manner or on the Internet.
29. **San Francisco Writers Conference:** The next conference was held from February 14–17, 2013 in San Francisco, CA. This annual event balances the craft of writing and principles of publishing in an information-packed weekend in the heart of San Francisco. The conference boasts an outstanding faculty bursting with best selling authors, respected literary agents, and top publishing professionals.
30. **Santa Barbara Writers Conference:** The next annual Santa Barbara Writers Conference was held from June 9–14, 2012 at Hotel Mar Monte in Santa Barbara, California. The programme offers lectures and panel discussions, including 30 different instructional workshops offered each day on everything from fiction (all genre) to non-fiction, to screenwriting, poetry, chick lit, biography, autobiography and memoir, children's lit and young adult, marketing and ways to get those creative juices flowing. Major agents and editors are also in attendance to participate in one-on-one "Advance Submission" critiques of manuscripts ready for the professional world of publishing.

NOTES

31. **Sewanee Writers Conference:** The next conference was held from July 24– August 5, 2012 on the campus of the University of the South in Sewanee, Tennessee. Every July, a group of more than 100 students of writing gathers on the idyllic mountaintop campus of the University of the South. During a whirlwind two-week period, these participants talk about the craft of writing with some of this country's finest novelists, poets, playwrights, and professionals in the publishing field.
32. **Surrey International Writers' Conference:** The next conference was held from October 19–21, 2012 in Surrey, British Columbia, Canada. A three-day conference that features over 70 workshops was conducted by over 40 presenters including best-selling authors, literary agents, and editors. The conference offers one-on-one appointments with agents and editors, as well as master classes and workshops and offers "connection corners" to help writers meet like-minded participants.
33. **Southern California Writers' Conference:** Conferences are held throughout the year in San Diego, Los Angeles, and Palm Springs. Founded and run by professional writers, the SCWC provides veteran and emerging talent with authoritative critique to help prepare writers' manuscripts for market consideration as well as facilitate many first-time author book sales to publishers. With extended one-on-one evaluation of advance submissions and dozens of Q and A workshops, the SCWC is specifically tailored to provide comprehensive feedback on writers' work.
34. **Society of Children's Book Writers and Illustrators Annual Conference:** The next conference was held from August 3–6, 2012 in Los Angeles and its winter conference was held from February 1–3, 2013 in New York City. The SCBWI's Annual Conference features an expanded programme for published authors and illustrators, including a complete professional workshop track, the opportunity for individual marketing consultations, and a VIP reception for published authors and illustrators to show their work.
35. **Viable Paradise: A Science Fiction and Fantasy Writers' Workshop:** The Annual Viable Paradise Workshop was held in Oct. 2012 in Martha's Vineyard, an island off the coast of Massachusetts. Viable Paradise is a unique one-week residential workshop in writing and selling commercial science fiction and fantasy. The workshop is intimate, intense, and features extensive time spent with best-selling and award-winning authors and professional editors currently working in the field. VP concentrates on the art of writing fiction people want to read, and this concentration is reflected in post-workshop professional sales by their alumni.

NOTES

36. **Virginia Festival of the Book:** The Annual Virginia Festival of Book was held from March 21–25, 2012 in Charlottesville, Virginia. Five days of free literary events open to the public to honour book culture and promote reading and literacy, featuring readings, panels, and discussions with authors, illustrators and publishing professionals.
37. **Wesleyan Writers Conference:** The annual Wesleyan Writers Conference was held from June 14–18, 2012 at Wesleyan University in Middletown, Connecticut. The programme includes seminars, readings, workshops, publishing advice, and optional manuscript consultations, all designed to offer you new perspectives on your work and the company of other writers who share your interests.
38. **Willamette Writers Conference:** The Willamette Writers Conference took place from August 3–5, 2012 in Portland, OR. Every summer for some 35 years, writers have been gathering in Portland to hone their craft and market their work—many of them launching their careers through connections made at the Willamette Writers Conference. With its new venue offering spacious meeting rooms and relaxed atrium, the Embassy Suites Portland Airport Hotel promises more comfort, more room, and more fun for the estimated 500 conference-goers and 100-plus agents, editors, managers and producers.
39. **Women Writing West Conference:** The next conference was held in October, 2012 in Rancho de los Caballeros, Wickenburg, Arizona, AZ. Rancho de los Caballeros is a historic Arizona landmark Guest Ranch and Resort. Surrounded by high Sonoran desert, the Rancho's 20,000 acres welcome guests with abundant amenities offering chances for riding, swimming, hiking, golfing, tennis, a spa, — and plenty of places for WWW attendees to enjoy the desert beauty and each other's company. WWW is an independent, non-profit group of writers of works set in the American West. For this gathering of members from all facets of the writing community, our annual programme seeks to offer workshops and presentations on the creative side of writing as well as discussion of publishing trends and changes which impact all writers.
40. **Write On the Sound Writers Conference:** The next conference was held from October 6–7, 2012, nestled in Washington's Puget Sound. Writers of all levels interested in the craft of writing enjoyed. Write on the Sound, a conference limited to 200 participants that was first developed by the Edmonds Arts Commission in 1985 to support the literary arts. The two-day annual event features over 30 presenters, a literary contest, manuscript

good assistant editors are able to adapt their own methods accordingly. They support the whole of the post production process on feature films and work closely with film labs, and with the camera and sound departments.

Assistant editors are usually recommended to producers by editors, who prefer to work with the same assistant. Assistant editors are normally employed, on a freelance basis, from the first day of principal photography and see the film through to picture lock (when the director and/or executive producer gives final approval of the picture edit). They work long hours and are the first to arrive in the morning, setting the cutting room up for the day, and usually the last to leave in the evenings when the cutting room has been tidied and prepared for the next day. Jobs last between six months and eight months on average.

Assistant editors take charge of the day-to-day running of the cutting room, leaving the editor free to concentrate on the work of editing the film. Their first task is to communicate with other relevant departments (production, camera, sound, etc.) in order to understand and analyze the requirements of the work flow, and to pass this information on to the editor. During the shoot, while the editor starts to work on a rough assembly of selected rushes, assistant editors check the camera sheets when the rushes arrive, noting any technical problems. They liaise with the film labs (and if necessary the camera crew), and sync up (synchronize) the rushes (align the sound with the images) early each morning so that they are ready for the editor to begin work.

In digital editing, assistant editors often work in a different room to the editor and, on low budget films, may be required to sync rushes early in the morning or late at night when the editing machine is not being used by the editor. Consequently, the traditional apprenticeship model for assistant editors has changed, as less time is now spent watching and learning from the editor.

Assistant editors must therefore be more proactive in monitoring how the edit is progressing. Depending on the workload, and providing the editor trusts the assistant, whole segments of the assembly edit may be given over to assistant editors, who can use this opportunity to demonstrate their flair and ability. When picture lock is achieved, one of the assistant editors' last task is to compile an Edit Decision list, which provides a record of all the edit points on the film for the negative cutters.

Gives Assignments

An assistant editor is responsible for thinking of new, original content on a daily, weekly or monthly basis. This can be a fresh twist on an old story or

NOTES

a new story that needs uncovering. He holds brainstorming meetings with staff writers and connects with freelance writers to assign articles or projects. Along the way, he checks in to make sure the appropriate sources are consulted, stories are taken in the right direction and facts are accurate.

NOTES

Edits Articles and Materials

On deadline, a writer or reporter turns an assignment to the assistant editor for review. The assistant editor reviews the written piece for sense, accuracy, readability and content. If an article seems thin and the writer needs more sources, for example, the assistant editor will make suggestions on whom to interview. During this phase, he also questions facts and makes sure the writer can supply the proper documentation to support his findings. At the final stage before production, this person is responsible for proofreading to ensure that spelling and syntax are correct.

Chooses Supporting Material

In the layout stages of editorial copy, an assistant editor decides what additional material is needed to support a written piece. For example, a graph, illustration, chart or picture might help the reader better understand a concept. Either he instructs the writer to find the proper materials or he does the research and supplies the article with additional sources. Sometimes this is a section at the end of a piece that tells a reader where to go for additional information or is contained in a sidebar that gives additional, supportive information that is relevant to the article.

Writes and Interviews

Oftentimes an assistant editor will write articles for his section. There might be a topic he is particularly interested in or has connections for great sources. He researches, interviews and compiles information to create an article or newscast that is engaging, informative and factually correct. The editor-in-chief reviews his piece.

Understands New Media

Utilizing new media to support an article or idea is also the responsibility of an assistant editor. His media duties can include everything from utilizing well-known applications, such as Twitter and Facebook, in addition to other more specific social media outlets in order to draw attention to an article or cause, for example. In addition, an assistant editor chooses or approves video clips that accompany online articles. His search engine optimization, or SEO, team helps write copy so that readers can effectively find topics of interest and a publication's advertisers can be easily visited.

critiques, reception and book signing, onsite bookstore, and a variety of evening activities.

41. **Writers League in Texas' Annual Agents Conference:** The next conference was held in June, 2012 in Austin, Texas. Meet and socialize with prominent agents, editors, and writers in the laid-back atmosphere of downtown Austin, hosted by the Writer's League in Texas. Whether your interests include fiction, non-fiction, traditional publishing, or self-publishing, you'll find valuable information, advice, and inspiration from experienced professionals in the publishing industry at this conference. Benefit from the expertise of published authors during panel discussions and breakout sessions.
42. **Writers in Paradise Writer's Conference:** The next conference was held from January 14-22, 2012 on the Eckerd College campus in St. Petersburg, Florida. This intensive, eight-day experience of intimate workshop classes, panel discussions, readings, book signings, cocktail receptions and dinners was designed for those who were passionate about writing. They were proud to announce our award-winning faculty and guest speakers: Beth Ann Fennelly, Tom Franklin, Laura Lippman, Peter Meinke, Roland Merullo, Thisbe Nissen, David Hale Smith, Les Standiford and Sterling Watson, among others. The tranquil seaside landscape set the tone for this informal gathering of writers, teachers, editors and agents all working side-by-side.
43. **Whidbey Island Writers Conference:** The next conference was held from March 2-4, 2012 on Whidbey Island, nestled in Washington's Puget Sound. Located in the rain shadow of the Olympic mountains, Whidbey Island provides spectacular ocean and mountain views. Immerse yourself in learning and nurture your talent at a variety of informative classes and hands-on intensive writing workshops. Join a small group in a friendly home setting for their Fireside Chats. Interact with three published authors, or spend the day in an intensive workshop with one presenter. Attend an expert panel discussion, where agents and editors will share inside details, divulge what they are looking for.
44. **Unicorn Writers' Conference:** The next conference was held on April 28, 2012 at Saint Clement's Castle in Stratford, CT. Unicorn Writers' Conference is uniquely designed to arm visionary writers with the practical know-how they need to get their manuscripts through—or around—the gatekeepers to the publishing world. In addition to holding workshops on publishing essentials like writing and editing, Unicorn Writers' Conference will bring together industry insiders to offer rare tutorials on what publishers really care about—including how to market a book, how to generate publicity,

NOTES

NOTES

how to select artwork and how to negotiate a book deal. Not only will guests make connections with established editors and get one-on-one feedback from published fiction, non-fiction, screenplay, mystery and children's writers, but there will be leading publicists, marketers and executives to tell you exactly what they expect from you before they buy your manuscript.

45. **University of North Florida Writers Conference:** The next conference was held in August 2012 in Jacksonville, FL. The University of North Florida and the Florida Writers Association partner to kick off their three-day conference in Jacksonville with a full day of writing workshops. Writers participated in Critique Workshops in the following categories: General Fiction, General Non-Fiction, YA (Young Adult), Children's Book (Picture and Chapter Books), Memoir/Oral History or Screenwriting. Sunday afternoon's schedule included a "First Page Panel" and a workshop featuring the UNF Writers Conference Book and Film Deal Connection, an opportunity for attendees to submit their work to agents, book editors and film producers after the conference. Location: University of North Florida, Jacksonville, FL. Let your creative spirit soar!

National Conference of Editorial Writers

Editorial writing is more than another way of making money. It is a profession devoted to public welfare and public service. The chief duty of its practitioners is to provide the information and guidance towards sound judgements that are essential to the healthy functioning of a democracy. Therefore, editorial writers owe it to their integrity and that of their profession to observe the following injunctions:

1. The editorial writer should present facts honestly and fully. It is dishonest to base an editorial on half-truth. The writer should never knowingly mislead the reader, misrepresent a situation, or place any person in a false light. No consequential errors should go uncorrected.
2. The editorial writer should draw fair conclusions from the stated facts basing them upon the weight of evidence and upon the writer's considered concept of public good.
3. The editorial writer should never use his or her influence to seek personal favours of any kind. Gifts of value, free travel and other favours that can compromise integrity, or appear to do so, should not be accepted.

The writer should be constantly alert to conflicts of interest, real or apparent, including those that may arise from financial holdings, secondary employment,

holding public office or involvement in political, civic or other organizations. Timely public disclosure can minimize suspicion.

Editors should seek to hold syndicates to these standards.

The writer, further to enhance editorial page credibility, also should encourage the institution he or she represents to avoid conflicts of interest, real or apparent.

NOTES

4. The editorial writer should realize that public will appreciate more the value of the First Amendment if others are accorded an opportunity for expression. Therefore, voice should be given to diverse opinions, edited faithfully to reflect stated views. Targets of criticism—whether in a letter, editorial, cartoon or signed column—especially deserve an opportunity to respond; editors should insist that syndicates adhere to this standard.
5. The editorial writer should regularly review his or her conclusions. The writer should not hesitate to consider new information and to revise conclusions. When changes of viewpoint are substantial, readers should be informed.
6. The editorial writer should have the courage of well-founded convictions and should never write anything that goes against his or her conscience. Many editorial pages are products of more than one mind, and sound collective judgement can be achieved only through sound individual judgements. Thoughtful individual opinions should be respected.
7. The editorial writer always should honour pledges of confidentiality. Such pledges should be made only to serve the public's need for information.
8. The editorial writer should discourage publication of editorials prepared by an outside writing service and presented as the newspaper's own. Failure to disclose the source of such editorials is unethical and particularly reprehensible when the service is in the employ of a special interest.
9. The editorial writer should encourage thoughtful criticism of the press especially within the profession, and promote adherence to the standards set forth in this statement of principles.

2.6 SUMMARY

An editorial policy is indispensable of any editorial unit. It should provide authors and editors with guidance on how to handle the content of the editorial

NOTES

writing on the basis of its objective and mission and of the demands of its target audience. On the basis of this policy, guidelines on editorial style and content authorization procedures can be drawn up and distributed to everyone who is adding content to the site. This will guarantee a coherent presentation of information within the site. Editorial style will also have to be individually adapted to the target audience and to the degree of specialization of each level of the site.

Conferences offer intimate access to editors and agents as well as panel discussions on the publishing industry, market trends, and submission Q and A's—all good opportunities to network and form valuable leads. Manuscript evaluations are beneficial if they allow participants to submit their work in advance for a one-on-one consultation session with a notable editor or agent.

So are conferences worth a couple hundred bucks in registration fees and travel expenses? Depends. We recommend reviewing a conference's guest list before deciding if it's worth it. Who's attending? Who are the panelists, key note speakers, and visiting agents and editors? With the right conference, your gut will say "Yes," even if your pocket book screams "No!"

In our opinion, all aspiring writers should attend at least one conference a year. Doctor's orders. After all, you're a writer. It's a lonely, maddening, isolated hobby. Get out, get some fresh air, and meet some literary folk like yourself. Spend a few hundred bucks, travel somewhere fun and fabulous, and make a weekend vacation of it. At the very least, it will make you feel more like a serious writer, and who knows, you might even meet your future agent.

Editorial writing is more than another way of making money. It is a profession devoted to the public welfare and to public service. The chief duty of its practitioners is to provide the information and guidance towards sound judgements that are essential to the healthy functioning of a democracy.

2.7 GLOSSARY

- **Consensus:** An opinion or position reached by a group as a whole or by majority will.
- **Editor:** One who writes editorials. A person who helps develop, then edits stories for accuracy in reporting.
- **Editorial Policy:** An editorial policy is indispensable for your site. It should provide authors and editors with guidance on how to handle the content of the site on the basis of its objective and mission and of the demands of its target audience.

- **Forum:** A medium of open discussion or voicing of ideas, such as a newspaper or a radio or television programme.
- **Opinion:** A judgement based on special knowledge and given by an expert. In general: A belief or conclusion held with confidence but not substantiated by positive knowledge or proof. Also prevailing view, as in the phrase "public opinion".
- **Persuasion:** Undertaking to win someone over to your point of view by reasons, advice, urging or personal forcefulness.
- **Thesis:** The main idea, the central idea or position.
- **Topical:** Local, currently of interest.

NOTES

2.8 REVIEW QUESTIONS

1. What is the concept of editorial policy?
2. Discuss the nature of editorial policy.
3. Write a brief note on the editorial conferences held in the world.
4. What is meant by editorial policy?

2.9 FURTHER READINGS

1. Strunk, William, and White, E. B. (2000). *The Elements of Style* (4th Edition). Boston: Allyn and Bacon.
2. Fawcett, Susan (2004). *Evergreen: A Guide to Writing With Readings*. Houghton Mifflin Company.
3. Polking, Kirk (1990). *Writing A to Z*. Writer's Digest Books.
4. Rozakis, Laurie (2003). *The Complete Idiot's Guide to Grammar and Style, 2nd Edition*. Alph
5. Shaw, Harry (1965). *A Complete Course in Freshman English*. Harper and Row.

CHAPTER—3

EDITORIAL

NOTES

STRUCTURE

- 3.1 Introduction
- 3.2 Editorial: Meaning and Definition
- 3.3 Types of Editorial
- 3.4 Purpose of Editorial
- 3.5 Summary
- 3.6 Glossary
- 3.7 Review Questions
- 3.8 Further Readings

3.1 INTRODUCTION

An **editorial**, is an opinion piece or any other written document written by the senior editorial staff or publisher of a newspaper or magazine. Editorials may be supposed to reflect the opinion of the periodical. In Australian and major United States newspapers, such as the New York Times and the Boston Globe, editorials are often classified under the heading “opinion”:

Editorials may also be in the form of editorial cartoons.

Typically, a newspaper’s editorial board evaluates which issues are important for their readership to know the newspaper’s opinion. Editorials are typically published on a special page dedicated to them, called the editorial page, which often also features letters to the editor from members of the public; the page opposite this page is called the op-ed page and frequently contains opinion pieces by writers not directly affiliated with the publication. However, a newspaper may choose to publish an editorial on the front page. In most English language press, this is done only rarely and on topics considered especially important; however, it is more common in some European countries such as Italy and France.

In the field of fashion publishing especially, the term has been adapted to usually refer to photo-editorials in particular—features with often full-page photographs on a particular theme, designer, model or other single topic, with or without accompanying text.

NOTES

3.2 EDITORIAL: MEANING AND DEFINITION

An editorial is an article published in the newspaper section or in a magazine in which the writer expresses his statement of opinion on an issue. The writer of an editorial may be the editor himself, the publisher or a person unconnected with the newspaper.

An editorial is:

- an article in a newspaper or other periodical presenting the opinion of the publisher, editor, or editors.
- a statement broadcast on radio or television that presents the opinion of the owner, manager, or the like, of the station or channel.
- something regarded as resembling such an article or statement, as a lengthy, dogmatic utterance.

Usually, a brief article written by an editor that expresses a newspaper's or publishing house's own views and policies on a current issue. If written by an outsider it normally carries a disclaimer saying the article does not necessarily reflect the publisher's official views.

An editorial is written by one/many of the editors on the staff of the newspaper. It is usually on the last page of the front section. Editorials allow editors to pose their opinion (or that of the newspaper) on a news item in the editorial section. It does not qualify as "news." News articles differ that they must be factual and supported with sources. They must be written by the journalist absent of his/her personal opinion. Objectivity is the key.

An editorial is an article that states the newspaper's ideas on an issue. These ideas are presented as opinion. Editorials appear on the newspaper's editorial page, a page which includes editorials, columns, opinion articles, reviews and cartoons. If the paper contains more than one opinion page, the others are called op-ed pages. Another important item that appears on the newspaper's editorial page is the masthead, also known as a staff box, which includes a statement providing the details of publication—who the editors, photographers and other key staff members are, as well as a synopsis of the newspaper's editorial policy. The editorial policy will generally tell who determines the content,

if letters to the editor are accepted, if advertising is accepted, what the subscription rates are, how errors will be corrected, among other important information.

NOTES

Since a newspaper is not a living, breathing human being, it cannot form these ideas or opinions. However, the editorial board is made up of living, breathing human beings who determine, hopefully by consensus, the opinions that will be presented in the editorial. On some small newspapers, the editorial is determined and written by the editor or publisher based on his/her own observations and research.

The editorial board is a group of people, usually the top editors, who decide on a plan for each editorial that will appear in a newspaper. Because high school newspapers offer opinions on a broad range of issues, the editorial board is an important part of the staff. Once the editorial board determines the stance they will take on a particular issue, one student is selected to research and write the actual article. Editorials are usually unsigned, or published without a byline, because they represent the newspaper's opinion, not the writer's.

Sometimes staffs can get into long and heated debates about an editorial stance. To keep staff members from becoming angry with one another, some staffs schedule conferences during which they discuss what is to be written about, decide the newspaper's position on various topics, and make assignments.

One useful strategy during such a conference is the use of brainstorming, a technique in which participants suspend critical judgement as they generate as many ideas as possible. Brainstorming, or free association, often helps individuals engaged in group participation to be more creative than they would be as individuals. The process is thus useful in helping people generate ideas for editorials and in suggesting approaches to specific topics.

The newspaper is the voice of the community. The editorials are the voice of the newspaper. This voice can inform readers, stimulate thinking, mould opinion and occasionally move people to action. The editorial needs to tell the reader something that would not be discussed in a straight news story. However, the editorial must be researched carefully and just as thoroughly as a news story. The newspaper's reputation is based on the accuracy of the supporting material found in an editorial.

Editorial Beginnings

An editorial may start with:

1. A simple statement that gives enough of the situation, problem or news to be discussed.

2. A question which calls attention to, gives an idea about the problem, or points out the logical development of the topic.
3. A striking statement which jolts the imagination and arouses the interest of the reader.
4. A quotation relevant to the subject under discussion.
5. A narrative illustrating the problem or situation.

NOTES

Definition

An editorial is the official stand of the paper on a relevant development or issue. It is a personal commentary written by the editor who comments or gives the newspaper's or the staff's opinion about various aspects on an issue which is of interest and importance to the public. It is a critical interpretation of significant, usually contemporary events so that the readers will be informed, influenced, or entertained. It is the stand of the paper, not of an individual editor. Some authors give other definitions or explanations regarding editorials:

An editorial is an article in a newspaper giving the editor's view or those of the person or persons in control of the paper. —**A. Gayle Waldrop**

It is the expression of the people's conscience, cause, and convictions. —**Joseph Pulitzer**

The modern editorial includes analysis and clarifications, sometimes with no opinion given. —**Arthur Capper**

The editorial should provide the background in which the facts are seen in a new perspective and should express its opinion. —**Rufus Terral**

Bitterness, bias, and fear have no place in an editorial. They make for weakness no matter how much they bluster. —**William Allan White**

It is a presentation of facts and opinion in a concise, logical manner, or of interesting significant news in such a way that its importance to the average reader will be clear. —**M. Lyle Spencer**

How to Write an Editorial

In writing the editorial, select only one specific idea to develop. Be sure the topic is of interest to the reader. Organize your editorial in three parts:

- the introduction
- the body
- the ending.

NOTES

The first contains the news page with the reaction. It is usually one short paragraph. (A news page is a brief statement about the news event at an issue upon which the editorial is based). The body may take two or three short paragraphs that support or justify the reaction. The ending, sometimes called the clincher, summarizes the editorial's stand.

The following are examples of editorials' introductions composed of the news page and the reaction, not necessarily in that order.

- a. The new office policy of requiring tardy students to study their lessons in the library while they wait for the next period is both timely and wise.
- b. It is a source of great pride and inspiration for our school to come out second in the NSAT region-wide.
- c. Our general PTA is really generous and concerned for the students' welfare. They will donate labour and materials to improve the school gym.
- d. The move of the DECS to revive Grade VII and to add one more year in the high school is not the solution to the deteriorating pre-collage education in the country.

The body should prove or justify the reaction or stand already made in the introduction. In a, the body should prove that the office policy is really timely (one paragraph) and wise (another paragraph). In b, the editorial should list reasons and figures which make the school and the students proud of their athletic meet achievement.

The end or last paragraph of an editorial is sometimes called the punch line or clincher. But if the preceding lead and body are well organized and carefully written, the conclusion may be omitted. The editorial also has a head.

Writing the Editorial

Expected Outcomes:

1. Realization that the editorial is the soul of the newspaper.
2. Ability to comment on the news intelligently.
3. Knowledge of the different definitions of an editorial.
4. Familiarity with the qualities and characteristics of a good editorial.
5. Understanding the different types of editorials.
6. Ability to write different types of editorials.

7. Appreciation of the fact that the editorial writer needs extensive research.
8. Wealth of facts, an impartial turn of mind and more like than heat on turn issues.

Two prime functions of a newspaper are to **inform** and to **interpret**.

It goes without saying that the two most important sections of the newspaper are the news and editorial sections. The editorial page is the demarcation line between news and opinions. The news pages are for news—to give information while the editorials pages are for editorials, the editorial columns, the cartoons, and the letters to the editor—to give opinion or to interpret the important events of the day.

Key Points

- In general, an editorial should be organized in four steps: State the subject and your position on the subject in the introduction. Discuss opposing points of view. Prove your position with supporting details. Draw a conclusion.
- Different newspapers will have different ideas about how to organize an editorial, although most will follow the four previous steps. Bear Facts staffers are encouraged to write editorials this way: S P E C S State the problem or situation. State your position.
- Give evidence to support your position. State and refute the position of the other side in the conclusion. Offer two possible solutions to the problem.
- Remember that the editorial is not the opinion of the writer, but represents the opinion of the newspaper or editorial board. There is no byline on editorials in most newspapers. Therefore, it would be silly to use words such as “I think” or “in my opinion” in an editorial. In reality, these words often weaken your argument anyway. It is a much stronger statement to say “This is an injustice” than to say “I think this is wrong.” Don’t leave any doubt in your reader’s mind about the stance taken in the editorial.
- Editorials that explain are somewhat like expository essays. They attempt to interpret or inform rather than to argue a point of view. The only expression of opinion comes in the interpretation of the facts.
- Editorials explain topics such as the elimination of a sports programme, a change in the grading system or in the type of scheduling, or perhaps the sudden departure of an administrator or faculty member. They are most effective when they explain what has taken place, give a detailed description of the causes, and highlight the importance of the topic.

NOTES

NOTES

- Editorials that evaluate focus on actions or situations that the editors view as being wrong or in need of improvement—or that are praiseworthy. If the editorial criticizes, it should always be constructive. Emphasize the positive about what you are criticizing, or your readers will not trust you. If you criticize, you have an obligation to offer an alternative solution or course of action. If the editorial praises, there should be specific reasons for doing so. Perhaps an organization or individual has gone above and beyond the call of duty and the staff feels there should be some recognition.
- Generally, editorials that persuade offer specific solutions to a perceived problem. They expect immediate action rather than the understanding of a situation. A persuasive editorial can provide leadership in bringing about changes in school policy or in student behaviour. If a school is in the middle of a controversy, editorials that persuade offer the opportunity to suggest a compromise.
- A newspaper editorial staff has the responsibility to create community conversation. In order for readers to have their turn to speak in this conversation, the newspaper must provide space for dialogue on current topics of concern. Readers are given their turn in two ways: letters to the editor and in opinion features.
- Choosing Cartoons: Cartoons can do much more than enrich popular culture and make us laugh. Editorial cartoonist Thomas Nast, who invented the Democratic donkey, the Republican elephant and the modern image of Santa Claus, helped bring down New York City's corrupt political boss William Marcy Tweed. Tweed didn't worry much about newspaper stories, because, as he said, most of his constituents couldn't read anyway. But he did worry about his constituents' understanding of Nast's razor sharp cartoons.
- Editorial cartoons can be a powerful form of expression. They can grab the attention of readers in a single glance. Unfortunately, some are so vague that they are hard to understand. One study reported in *Journalism Quarterly* revealed an overwhelming failure of nationally syndicated cartoons to get their message across. Most interpretations offered by readers were not at all what the cartoonist had intended. Your goal, while selecting cartoons, is to make sure that the readers get the intended message. An effective way to achieve this is to have a cartoon reinforce a message that is contained in an accompanying editorial. In addition, cartoons should be timely and well-drawn.

Ans-6

3.3 TYPES OF EDITORIAL

There are four main types of editorials:

- The first type of editorial is the persuasive or argumentative editorial that tries to persuade the reader to think the same way that they do and can sometimes propose a solution or advises a person to take action.
- The second type of editorial is information or interpretation. It is where the meaning and significance of an event or sports is explained.
- The third is tribute or commendation editorials, which give a person praise for a certain activity.
- The fourth main type of editorial is entertainment which ridicules or offers humour about a serious topic.

NOTES

Types of Editorial on Topical Division

1. News-based editorial
2. Policy-based editorial
3. Social editorial
4. Special editorial
5. Interest-based editorial
6. Regional level editorial
7. National level editorial
8. International level editorial stylish division: (i) Sentimental editorial (ii) Logical editorial (iii) Sentimental and logical editorial (iv) explanatory Editorial (v) Critical editorial (vi) Appreciative editorial.

Let's Discuss Some More Types of Editorial

1. Editorial of Information: It seeks to give information on facts of news stories or add other facts with minimum explanation. It may define terms, identify persons or factors or provide a background.

2. Editorial of Interpretation: It explains the significance or meaning of a news event, current idea, condition, or situation, theory, or hypothesis. The writer doesn't argue nor criticize, but merely present both sides of an issue and leaves the judgement to the reader. It merely interprets, say for example, the content of a new memorandum issued by the principal.

NOTES

For example:

A Tale of Horror: Population Explosion—Today the Philippines has a population of 80 million. At the present rate of growth, this small country, would only be most affected by the evil effect of population explosion. This means that most of our high school students now, who would only be in their early 40s or 50s at that time, will be the ones to be most affected by the evil effect of population explosion.

As of today our basic problems are food, water, housing, education, and pollution. Just imagine how these problems would be aggravated by the 150 million mouths to feed, backs to clothe, heads to shelter, and minds to educate.

Also today the world has a population of four billion. These will double in 35 years. The world population is increasing at the rate of an additional 2,000 million every eight years.

In six and a half centuries from now, there would be one person standing on every square foot of land on earth. By that time, there would be no more place for plants to grow.

The only way to avoid this situation would be through population planning. The first consequence can be seen in the faces of hungry men. One half of humanity is hungry at this moment. There is less food per person on earth today than there was 30 years ago during the worldwide depression.

Political chaos is death through world wars, revolutions, aggressions, rebellions, and the like.

The third and best remedy is population planning done through family planning. Family planning simply means the planning of the size and spacing of one's family by means of scientific knowledge and method.

3. Editorial of Criticism: It points out the good or the bad features of a problem or situation mentioned in the news. Its purpose is to influence the reader. It suggests a solution at the end.

For example:

A June 12 Thought: Respect Flag Rites—A flag ceremony, wherever it be a flag raising or a flag retreat is sacred. Therefore, it should be observed with all the solemnity and sacredness a Filipino citizen can muster. The National Anthem (Pambansang awit), like the national flag, should be treated with ceremonial respect.

On this anniversary of the declaration of Independent in Kawit in 1898 it is perhaps timely to remind all and to behave during flag ceremonies. Sad to

say, many students during the Monday morning flag raising ceremonies, instead of standing at attention while singing the National Anthem, and while reciting the Patriotic Fledge (Panatang Makabayan), move around play and have completely disregarding what's going on.

It is for this reasons that we are calling the attention of all teachers, especially the social studies teachers to give more emphasis on teaching values, love of country, respect for the flag, veneration of heroes, and proper behaviour during flag ceremonies

NOTES

If flag ceremonies cannot be held properly, why then do we hold them at all.

4. Editorial of Commendation, Appreciation, or Tribute: It praises, commends, or pays tribute to a person or organization that has performed some worthwhile projects or deeds, or accomplishments.

5. Editorial of Argumentation: This is oftentimes called editorial of persuasion. The editor argues in order to convince or persuade the reader to accept his stand on the issue.

6. Editorial of entertainment: It evokes a smile, a chuckle, laughter, while suggesting truth. Its main aim is to entertain. It is usually short.

7. Mood editorial: It presents a philosophy rather than an argument or an explanation. Oftentimes, the subject matter is nature or emotion.

For example:

The Challenge of 1994: Old year 1993 with knitted brown, limping and hungry, black-eyed by student demonstrations, social unrest, dirty, politics, criminality, kidnapping, and a revillion has just departed, leaving behind great problems to Youthful 1994.

All around the country are tensions, miseries, and a starvation. Hunger stalks the land, as different kinds of diseases inflict the people.

The poor and the unfortunate stage the same old story. The power of political struggle and the growing strength of the NPA and Muslim rebels have crept even into the once peaceful barrios throughout the country, while countless of millions look up to the sky with hope for order, peace, and sobriety.

Now that the New Year is here, it is the time to take stock of and adjust ourselves to a brighter tomorrow. Let us stand firmly, for the future depends on how we make it. All that we do is only a matter of trials, struggles, and sacrifices.

But above all, let us practice peace and love of God and of our fellowmen.

8. Special Occasion: It explains the significance of a special day or occasion.

For example:

Valentine is: When some students began decorating their rooms with Valentine trimmings, a critic asked, "Is it necessary to celebrate Valentine's Day? Is not a good for nothing occasion like Christmas? Contrary to what the critic said, Valentine's Day is not just a froth and flower occasion devoid of any meaning at all. It has a distinct place and function in contemporary life; otherwise its observance would have been dropped after the Vatican had declared St. Valentine's Day. To them, the existence of the patron saint is immaterial.

What is important is, that people still believe in the existence of love, love between lovers, love between children and their elders, love among men, and love between man and God.

These kinds of love are universal. They are the ties that bind the world together to keep it from crumbling into hatred and wickedness.

Types of Editorials in Newspapers

The editorials published in most newspapers usually convey an issue that interests the public or has an effect on the majority of people. Accordingly, editorials can be classified as follows:

1. Editorials concerning an important or world figure or movement such as the case of Aung San Suu Kyi, and the political decisions made by the presidents and prime ministers of many nations.
2. Editorials concerning political issues such as government policy and decisions, vote-buying and foreign matters.
3. Editorials concerning the environment and social issues such as child and woman labour and sex abuse, unemployment, traffic crisis, deforestation, and pollution.
4. Editorials concerning the arts, culture and education.
5. Editorials concerning economic and business matters or views such as inflation, deflation, depression, the stock exchange, the value and devaluation of the baht, money laundering, the rise of oil prices, and IMF issues (International Monetary Fund).

3.4 PURPOSE OF EDITORIAL

The purpose of an editorial is for reporters to post their opinions on topics. Editorials can be about anything that is relevant in the news. Often there are two editorials on the same topic so that the paper isn't considered bias.

An editorial's purpose is:

- to persuade
- to share opinions/comment
- to inform/explain

Hence look at the following points:

1. "A piece of writing made to inform, persuade, or comment; they are usually found in magazines, newspapers, and/or online. They are non-fiction, and they can be about anything. They must be in paragraph format and punctuation is imperative. It is the most well-known piece of writing in America."
2. "[An] editorial [is written] in sentence form; [it] needs to have punctuation; [it is] non-fiction; [it can] can be any topic that is true; [it can] inform or persuade people; it is the most popular type of writing in the US."
3. "An editorial is non-fiction; in paragraph form; punctuation is necessary; its purpose is to inform, persuade, or to comment; and it's found in newspapers, magazines, TV, and online."
4. "Editorial: Non-fiction piece of writing that is used to inform, persuade, and give an opinion; it's found online, in newspapers, on TV, in magazines, and on the radio"

The Purpose of Arranging an Editorial

A tool in the "PR toolbox" to influence public opinion that is often underutilized by activists is editorial board meetings. The purpose of arranging an editorial board meeting (EBM) is to influence the editors to support your position on an issue and write an editorial. You should not be intimidated to call to arrange an EBM especially for your local newspaper.

My experience, working with dozens of newspapers around the country, is that they are more than willing to meet with clients I've worked with time permitting. You want to call weeks in advance and try and stay away from election periods when editors get extremely busy meeting with local candidates.

NOTES

NOTES

Obviously, it is harder but not impossible to get a meeting scheduled at a national newspaper like the New York Times.

To arrange an editorial board meeting (EBM) you call your newspaper and ask for the individual in charge of scheduling EBM's. At larger (NYT, LAT, Washington Post, etc.) papers you will want to speak with the writer assigned to write about the issue you are focusing on. For example, at the NYT there will be a writer assigned to write on Middle East issues.

Jay Silverberg, a senior consultant at San Francisco PR firm Kamer/Singer is a veteran of about 2,000 editorial board meetings by his count. "Most editorial boards work just like city desks do," says Silverberg.

For a smaller newspaper you might meet the entire editorial board as opposed to a writer assigned to a specific issue at a larger newspaper. It is often not uncommon to have a reporter invited to attend an EBM depending on the nature of the people you bring in.

For example, I've arranged editorial meetings for speakers travelling from the Middle East. At times, editors told me they would also invite a metro desk or religion reporter as this was the only time they could interview the speaker for a news story on their visit.

Prior to or at the beginning of the meeting you want to find out how much time they blocked out. This will help you focus your presentation to get across your main points especially if you have more than one speaker. You also want to make sure whether there is time available for questions from the editors.

If the purpose of your meeting is to back a specific position make sure you ask the paper "for their vote." Tell the editors you would appreciate the support of the paper. Make sure you thank them for their time.

There are three possible outcomes of every EBM. The editors will write an editorial and either support or oppose your position. They will not write an editorial on your issue. A "beat reporter" will write a news story based on your visit.

Editorials do make a difference. I was once doing work for a state wide environmental organization. There was a bill that was stuck in committee. I was able to get a newspaper in Albany, NY to write an editorial calling for the bill to be voted on. A few weeks later the bill was released from committee and passed.

Regardless of the outcome it is important for activists to engage and hopefully influence important opinion makers in the community.

Editorial Cartoon Lesson Plan

- Editorial cartoons can be a great teaching tools to help explain an historical or current event. They complement history, government, social studies, science, and art classes by providing a visual aide for potentially obtuse topics.
- But cartoons can also be used to teach higher-level thinking and analytical skills on their own. In order for an editorial cartoon to be meaningful, readers must analyze and interpret the images and define both parts of the metaphor, while keeping in mind the historical or political context of the issue at hand.
- Without analytical skills and knowledge of current or historical events, editorial cartoons just aren't funny. It is for this reason that Advanced Placement (AP) tests often include editorial cartoons as examples of primary documents for document based questions.

This sample lesson plan includes:

- a very brief history of American editorial cartoons
- an outline for a discussion on why editorial cartoons are an important part of our culture and media
- a list of the key components of editorial cartoons
- sample cartoons to discuss, artistic components of cartoons, tips on how to draw editorial cartoons
- an assignment

Language Guidance in Editorial

An editorial is an article that presents the newspaper's opinion on an issue. It reflects the majority vote of the editorial board, the governing body of the newspaper made up of editors and business managers. It is usually unsigned. Much in the same manner of a lawyer, editorial writers build on an argument and try to persuade readers to think the same way they do. Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story. Let us discuss what kind of language we should use in editorials.

Definition of 'Strong Language'

'Strong language' is a language that has the potential to offend. It is not possible to compile a definitive list of strong words. Language is fluid, with new words and phrases regularly entering the public vocabulary. Also, the power of

NOTES

established terms to offend may change over time. For example, racist abuse or pejorative terms relating to physical or mental illness and sexual orientation have become increasingly unacceptable to audiences.

NOTES

The BBC does not ban words or phrases. However, it is the responsibility of all content makers to ensure that strong language is used only where it is editorially justified. The acceptability of language to intended audiences should be judged with care. If in doubt, consult a senior editorial figure within your department or Editorial Policy.

The strongest language, with the potential to cause most offence, includes terms such as cunt, motherfucker and fuck (which are subject to mandatory referrals to Output Controllers); others such as cocksucker and nigger are also potentially extremely offensive to audiences.

Language that can cause moderate offence includes terms such as wanker, pussy, bastard, slag, etc. Care should be taken with using such terms; they may generate complaints if used in pre-watershed programmes on television or in radio or online content and will require clear editorial justification if their use is to be supported.

Language that can cause mild offence includes terms such as crap, knob, prat, tart, etc. These terms are unlikely to cause widespread offence when set against generally accepted standards if they are used sparingly and on their own. However, they should not be used indiscriminately.

Additionally, words or names associated with religion, such as Jesus Christ, may cause offence to some, but they are unlikely to cause widespread offence according to generally accepted standards. Again, we should still take care to avoid indiscriminate use.

Context

Along with audience expectations, context is key to the acceptability of language. What, where, why, who and how are the foundations of context. Content makers should bear in mind the following:

What was said

Has the language used one of the strongest words, requiring a mandatory referral to the relevant Output Controller? Is the language racist or is it a pejorative term about sexuality, mental health or disability?

Where the language was used

On television, was it pre- or post-watershed? On radio and online there isn't a watershed but audience expectations will largely dictate reactions to

strong language on all media platforms. For example, the use of words that can cause mild offence will have more impact on BBC1 in a 7.30 pm soap such as EastEnders than it would in an 8.30 pm comedy such as My Family.

Why the language was used

Does it reveal something about the person speaking, does it make a joke more amusing, does it add to the power of a dramatic scene, etc. It is always advisable to think through the editorial justification for using strong language. Audiences are more tolerant of strong language if they can understand the reason for its usage; 'is it necessary?' is a vital question for audiences and content-makers alike.

Who used the language

Our audiences are also influenced by who uses strong language. Public does not expect presenters or journalists to use strong expressions as a matter of course but they may extend more tolerance to guests and interviewees. Special care should be taken by those presenters or performers or characters that hold particular appeal for younger audiences. In drama, comedy and entertainment in particular, well-established series, characters and performers are usually afforded more leeway than those who are less well-known or who have less "heritage" with their audiences.

Who is on the receiving end of the strong language

The impact of strong language, insults and pejorative terms also varies according to the recipient. For example, an abusive term directed at someone with a disability will have far greater impact than the same insult applied to the non-disabled.

How the language was used, what was the tone and intent

Tone and intent are important to audiences. Language delivered in an aggressive or threatening manner has a far more negative impact than the same language used in a humorous tone. A genuine exclamation of surprise or fear is more acceptable than the same language which has clearly been scripted.

How much strong language was used

The amount of strong language used has a bearing on the reaction of our audiences. For example, a small number of words with the potential to cause are mild or moderate offence is usually acceptable in a thirty minute pre-watershed programme, as long as it is line with the expectations of the audience. But a high proportion of such language throughout a programme or in a brief

NOTES

section of content will have a much more significant impact on the audience and is more likely to cause offence.

NOTES

Similarly, while the strongest language can sometimes be broadcast post-watershed repeatedly and to great effect without causing widespread offence, audiences can be quick to spot when it serves no real editorial purpose or is designed merely to shock. For example, respondents to the 2009 *Taste, Standards and the BBC* research recognized the repeated strong language in *The Thick of It* as editorially justified—a comedy device, crucial to the bullying, manipulative role of a lead character—and had no objections to its broadcast. By contrast, respondents considered the very large number of examples of the strongest language in *Gordon Ramsay's Kitchen Nightmares* to be gratuitous.

Audience Expectations

Audiences have varying expectations of the different BBC platforms. In general terms, television viewers are less tolerant of strong language on BBC1 as it appeals to a broader audience than other channels, with different generations of the same family often watching together.

The vast majority of audiences understand that the 9 pm television watershed signals a move to more adult content. Even though strong language—and the strongest language—is permissible after the watershed, audiences may feel it is inappropriate if it appears to be out of context, for example, in charity appeals such as Comic Relief or Children in Need. Special consideration should also be given to post-watershed content which may appeal to younger audiences. And on BBC1, the broad nature of the channel's audience means the bar for the strongest language between 9 pm and 10 pm should remain significantly higher than on other BBC television channels.

In addition to their understanding and expectations of channels, audiences can have long-established expectations of some personalities, actors and fictional characters. If content may be stronger than the normal audience expectations for a particular performer or character, presentation information, listings and billings can all help to signal a change of role or indicate that the content may be stronger than the audience would normally expect.

Even on radio, where there is no watershed, editorial teams should be conscious that certain slots are associated with particular types of content and appropriate scheduling is important for stronger content.

Online content connected to broadcast programmes should not exceed the expectations of the original audience; the "G for Guidance" system is available to provide informative labelling for other online contents.

Changing Language: Use and Acceptability

Careful judgements have to be made about the acceptability of certain terms. In particular, words relating to minority groups that suffer discrimination are increasingly unacceptable to audiences. For example, words such as 'faggot', 'poof' or 'queer' are sometimes used by members of the gay community to describe each other; but the same terms may be deemed offensive when used by a heterosexual, particularly if the terminology is used aggressively or in a clearly pejorative manner. The use of the word 'gay' to mean 'rubbish' or in a generally pejorative way is offensive to many members of the public.

In a ruling on this issue, the BBC Governors' Complaints Committee suggested that content-makers *"should think more carefully about using the word 'gay' in its derogatory sense in the future, given the multiple meanings of the word in modern usage and the potential to cause unintended offence."*

Reclamation of the language has led to the term 'nigger' being used by some in the black community and terms such as 'cripple' are sometimes used humorously or sarcastically by people with disabilities. But this usage may still cause distress within these communities and is also much more likely to cause offence when employed by someone who is not a member of the community in question. Words associated with disability or mental illness, such as 'mong' or 'retard', have also increased in their potential to offend.

Slang

Slang, patois and regional words and phrases should be used carefully as the meaning or the degree of potential offence may differ according to different audiences. For example, 'twat' is a mild word to some people, to others it is another word for 'cunt' and hence one of the strongest terms.

Classic Content

Archive content frequently raises issues about the acceptability of language for a contemporary audience. Difficult decisions have to be made about whether or not to re-version content which contains language that is now clearly out of step with popular tastes.

As with other instances of strong language, context, character and scheduling are important considerations. BBC7, for example, devotes much of its schedule to classic comedy and the station's audiences are less likely than others to be surprised by terminology which would not be acceptable in contemporary comedy. Presentation announcements also help to explain the original context

NOTES

of the broadcast. However, the station's editorial teams still have to make case by case judgements on whether dialogue goes beyond the bounds of acceptability and edit accordingly.

NOTES

All BBC outlets should take great care if broadcasting un-edited archive programmes as straight-forward repeat in the normal schedules. Audiences will usually judge such content by contemporary standards and may take offence if terms now considered pejorative are retained in the repeat.

Bleeping and Dipping

Production teams may sometimes choose to bleep out or dip the sound on strong language rather than edit it out of a programme. In these cases, it's important to ensure that the sound is completely removed and that television viewers cannot see the words being clearly mouthed by the speaker. Entertainment and factual programmes may want to suggest the existence of strong language by including the first and/or last syllables but this is not acceptable pre-watershed if audiences can easily understand what the word is intended to be.

Key Points

Language is fluid, with new words and phrases regularly entering the public vocabulary. The power of established terms to offend may change over time the BBC does not ban words or phrases. The editorial justification of any language will depend on a series of considerations.

Context is key to the acceptability of language. Content makers should consider what was said, where the language was used, why it was used, who said it and to whom, the tone and intent and the amount of strong language used.

We must also consider audience expectations of strong language: what do audiences expect from a certain channel, time slot or particular personality? In general terms, television viewers are less tolerant of strong language on BBC1 as it appeals to a broader audience than other channels.

Slang, patois and regional words and phrases should be used carefully as the meaning or the degree of potential offence may differ according to different audiences.

Care should be taken with classic content. In general such material should not be reformatted but, depending on the context in which it is re-used, a decision may have to be taken to re-version language that is out of step with popular sensibilities.

3.5 SUMMARY

An **editorial**, is an opinion piece written by the senior editorial staff or publisher of a newspaper or magazine or any other written document.

Editorials may be supposed to reflect the opinion of the periodical. In Australian and the major United States newspapers, such as the New York Times and the Boston Globe, editorials are often classified under the heading "opinion".

An editorial is an article published in the newspaper section or in a magazine in which the writer expresses his statement of opinion on an issue.

The writer of an editorial may be the editor himself, the publisher or a person unconnected with the newspaper.

An editorial is an article that states the newspaper's ideas on an issue. These ideas are presented as opinion.

Editorials appear on the newspaper's editorial page, a page which includes editorials, columns, opinion articles, reviews and cartoons. If the paper contains more than one opinion page, the others are called op-ed pages. Another important item that appears on the newspaper's editorial page is the masthead, also known as a staff box, which includes a statement providing the details of publication— who the editors, photographers and other key staff members are, as well as a synopsis of the newspaper's editorial policy.

The editorial policy will generally tell who determines the content, if letters to the editor are accepted, if advertising is accepted, what the subscription rates are, how errors will be corrected, among other important information.

There are four main types of editorials. The first type of editorial is the persuasive or argumentative editorial that tries to persuade the reader to think the same way that they do and can sometimes propose a solution or advises a person to take action. The second type of editorial is information or interpretation. It is where the meaning and significance of an event or sports is explained. The third is tribute or commendation editorials, which give a person praise for a certain activity. The fourth main type of editorial is entertainment which ridicules or offers humour about a serious topic.

The purpose of an editorial is for reporters to post their opinions on topics. Editorials can be about anything that is relevant in the news. Often there are two editorials on the same topic so that the paper isn't considered biased.

NOTES

NOTES

3.6 GLOSSARY

- **Editorial:** An article that states the newspaper's stance on a particular issue. Basically, it is a persuasive essay that offers a solution to a problem.
- **Slang:** A type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people.

3.7 REVIEW QUESTIONS

1. Define editorial.
2. Discuss the various types of editorial.
3. What is the purpose of editorial.

3.8 FURTHER READINGS

1. Strunk, William, and White, E. B. (2000). *The Elements of Style* (4th Edition). Boston: Allyn and Bacon.
2. Fawcett, Susan (2004). *Evergreen: A Guide to Writing With Readings*. Houghton Mifflin Company.
3. Polking, Kirk (1990). *Writing A to Z*. Writer's Digest Books.
4. Rozakis, Laurie (2003). *The Complete Idiot's Guide to Grammar and Style, 2nd Edition*. Alph
5. Shaw, Harry (1965). *A Complete Course in Freshman English*. Harper and Row.

CHAPTER—4

STYLE OF WRITING

Style of Writing

NOTES

STRUCTURE

- 4.1 Introduction
- 4.2 Types: Style of Writing
- 4.3 Principles of Writing
- 4.4 Formatting Style
- 4.5 Paragraph Unity, Coherence and Development
- 4.6 The Need of Careful Editing
- 4.7 Summary
- 4.8 Glossary
- 4.9 Review Questions
- 4.10 Further Readings

4.1 INTRODUCTION

Writing style refers to the manner in which an author chooses to write to his or her audience. A style reveals both personality and voice of a writer, but it also shows how she or he perceives the audience. The choice of a conceptual writing style moulds the overall character of the work. This occurs through changes in syntactical structure, parsing prose, adding diction, and organizing figures of thought into usable frameworks.

A writer's style is what sets his or her writing apart and makes it unique. Style is the way writing is dressed up (or down) to fit the specific context, purpose, or audience. Word choice, sentence fluency, and the writer's voice — all contribute to the style of a piece of writing. How a writer chooses words and structures sentences to achieve a certain effect is also an element of style. When Thomas Paine wrote "These are the times that try men's souls," he arranged his words to convey a sense of urgency and desperation. Had he written "These are bad times," it's likely he wouldn't have made such an impact!

NOTES

Style is usually considered to be the province of literary writers. Novelists such as Ernest Hemingway and William Faulkner and poets such as Emily Dickinson and Walt Whitman are well known for their distinctive literary styles. But journalists, scientists, historians, and mathematicians also have distinctive styles, and they need to know how to vary their styles to fit different audiences. For example, the first-person narrative style of a popular magazine like *National Geographic* is quite different from the objective, third-person expository style of a research journal like *Scientific American*, even though both are written for informational purposes.

Not Just Right and Wrong

Style is not a matter of right and wrong but of what is appropriate for a particular setting and audience.

Consider the following two passages, which were written by the same author on the same topic with the same main idea, yet have very different styles:

“Experiments show that *Heliconius* butterflies are less likely to oviposit on host plants that possess eggs or egg-like structures. These egg mimics are an unambiguous example of a plant trait evolved in response to a host-restricted group of insect herbivores.”

“*Heliconius* butterflies lay their eggs on *Passiflora* vines. In defense the vines seem to have evolved fake eggs that make it look to the butterflies as if eggs have already been laid on them.”

What Changed was the Audience

The first passage was written for a professional journal read by other biologists, so the style is authoritative and impersonal, using technical terminology suited to a professional audience. The second passage, written for a popular science magazine, uses a more dramatic style, setting up a conflict between the butterflies and the vines, and using familiar words to help readers from non-scientific backgrounds visualize the scientific concept being described. Each style is appropriate for the particular audience.

Elements of Style

Many elements of writing contribute to an author’s style, but three of the most important are *word choice*, *sentence fluency*, and *voice*.

Word choice: Good writers are concise and precise, weeding out unnecessary words and choosing the exact word to convey meaning. Precise words—active

verbs, concrete nouns, specific adjectives—help the reader visualize the sentence. Good writers use adjectives sparingly and adverbs rarely, letting their nouns and verbs do the work.

Good writers also choose words that contribute to the flow of a sentence. Polysyllabic words, alliteration, and consonance can be used to create sentences that roll off the tongue. Onomatopoeia and short, staccato words can be used to break up the rhythm of a sentence.

Sentence Fluency: *Sentence fluency* is the flow and rhythm of phrases and sentences. Good writers use a variety of sentences with different lengths and rhythms to achieve different effects. They use parallel structures within sentences and paragraphs to reflect parallel ideas, but also know how to avoid monotony by varying their sentence structures.

Good writers also arrange their ideas within a sentence for the greatest effect. They avoid loose sentences, deleting extraneous words and rearranging their ideas for effect. Many students initially write with a looser oral style, adding words on to the end of a sentence in the order they come to mind. This rambling style is often described as a “word dump” where everything in a student’s mind is dumped onto the paper in no particular order. There is nothing wrong with a word dump *as a starting point*: the advantage of writing over speaking is that writers can return to their words, rethink them, and revise them for effect. Tighter, more readable style results when writers choose their words carefully, delete redundancies, make vague words more specific, and use subordinate clauses and phrases to rearrange their ideas for the greatest effect.

Voice: Because voice is difficult to measure reliably, it is often left out of scoring formulas for writing tests. Yet *voice* is an essential element of style that reveals the writer’s personality. A writer’s voice can be impersonal or chatty, authoritative or reflective, objective or passionate, serious or funny.

Teaching Style

The best way to teach students about style is to have them *listen*. Listening to good writing read aloud will help students develop an ear for different styles. The best writers have a distinctive style that readers can most appreciate when they hear it aloud rather than reading it silently. As students develop their ear for different styles, they can compare the styles of different authors in the same genre, examine how writers change their styles for different audiences, and consider which styles are most effective for different audiences, genres, and contexts.

NOTES

Read-aloud of picture books, poetry, and plays helps students develop an ear for language that they can transfer to their writing.

NOTES

When you read aloud in class, have students **think of the reading as a performance**. Many an ear for language has been deadened by that dreaded classroom affliction—round-robin reading. The worst way to teach students about style is to have them read aloud with no rehearsal. A writer's style is lost when students stumble and stutter over unfamiliar words. Instead, reading aloud should include activities such as reader's theatre, choral reading of refrains, and echo reading that **give students the opportunity to rehearse** the writer's style and cadence before reading to an audience. Reading aloud for an audience also helps students become aware of the effect of word choice, sentence structure, and voice on that audience.

Memorization

Although memorizing and reciting poems, folktales, speeches, sermons, soliloquies, and songs may seem archaic, memorization helps students internalize different oratorical and poetic styles. Teaching students oratorical and storytelling techniques can help them think about how words and sentence structures are used for dramatic effect. Even memorizing a joke helps students think about style.

Writing in Different Voices

Differences in characters' personalities—their styles—are often revealed through the words they speak. Younger students can practise assuming different voices: angry, sad, whiny, excited, scared, dreamy. What words would they use? What would the words sound like? Would their sentences be long or short? Older students often have difficulty moving away from a chatty, conversational voice to the more authoritative voice of expository writing genres; practice with an emphasis on voice will help.

Finding Livelier Words

Elementary students should learn to use a thesaurus. Have them make *word collections* of strong verbs, concrete nouns, and precise adjectives and adverbs. Ask them to identify vague, generic words in their own writing and brainstorm livelier alternatives.

Older students can learn to envision themselves in the setting they are describing and brainstorm words that concisely convey vital elements of that setting. As Patricia O'Connor writes, "If you ride, think of a horse's gait: walk, trot, canter, gallop. If you're musical, use your toe or an imaginary baton to

mark the tempo: adagio, andante, allegro, presto. Think of an oncoming train, the waves of the sea, wheels on a cobblestone street."

Sentence Combining

One of the most effective methods for helping students develop sentence fluency is sentence combining. In *sentence combining* activities, students combine short sentences into fluid passages. Sentence combining helps students move away from the short, choppy simple sentences of beginning writers towards longer, more complex sentences. These activities can also help students learn to tighten up their sentences and to rearrange them to achieve different effects. Strong (2001) uses sentence-combining activities to study the stylistic choices that professional writers make.

NOTES

4.2 TYPES: STYLE OF WRITING

Ans - 3

Style is the way in which something is written, as opposed to the meaning of what is written. In writing, however, the two are very closely linked. As the package for the meaning of the text, style influences the reader's impression of the information itself. Style includes diction and tone. The main goal in considering style is to present your information in a manner appropriate for both the audience and the purpose of writing. Consistency is vital. Switching styles can distract the reader and diminish the believability of the paper's argument.

There are mainly three types of style;

1. **Technical Style:** Technical style is the writing style used for technical documents. It requires the use of especially clear and concise language. The style encourages short sentences and the absence of unnecessary words. The purpose is to ensure that technical information is easy to understand. Avoid the use of parentheticals, double negatives and slang.
2. **Business Style:** Business style is very similar to technical style, except that longer sentences are acceptable.
3. **Conversational Style:** Conversational style is identified by the use of personal pronouns, contractions and colloquialisms.

Considerations of Style of Writing

Situation and purpose: The writer needs to tailor style to the situation. For example, a person writing a letter would use a different style for a letter of complaint or a letter of condolence. A letter of complaint would require a

business style to be taken seriously, while a letter of condolence would be more effective using a conversational tone. The author needs to decide whether the goal is to inform, persuade, or entertain.

NOTES

In fiction, the situation is the events that comprise the plot. Style must represent the author's personal expression of these events setting mood, and leading the reader to a subjective, non-literal, emotional understanding of the subject. It is obvious that you cannot reply to a commercial letter with an emotional appeal. It has to be essentially factual, focused, and brief, taking into consideration the facts and nothing beyond. In a way it has fixed parameters with no scope for spilling over, or at times it can land a person in tangles both legal and ethical.

Choices—Sentence forms: A writer controls not only the density of prose but also its distribution. Within the rules of grammar, the writer can arrange words in many ways. A sentence may state the main proposition first and then modify it, or it may contain language to prepare the reader before stating the main proposition.

Varying the style may avoid monotony. However, in technical writing, using different styles to make two similar utterances makes the reader ask whether the use of different styles was intended to carry additional meaning.

Stylistic choices may be influenced by the culture. In the modern age, for instance, the loose sentence has been favoured in all modes of discourse. In classical times, the periodic sentence held equal or greater favour, and during the Age of Enlightenment, the balanced sentence was a favourite of writers.

Loose sentence: The most common sentence in modern usage, the loose sentence begins with the main point (an independent clause), followed by one or more subordinate clauses. For example:

- Uncle Tom's Cabin is a very influential novel, for one thing because it shares the popular self-righteous sentimentality of *Cat in the Hat*.
- The cat sat on the mat, purring softly, after it licked his paws.

According to Francis Christensen:

The loose sentence ... characterized the anti-Ciceronian movement in the seventeenth century. This movement, is the one could be written by the mug or by the wrong braid according to Robert S. Alexander ["The Baroque Style in Prose," (1929)] began with Montaigne and Bacon and continued with such men as Donne, Browne, Taylor, Pascal. To Montaigne, its art was the art of being natural; to Pascal, its eloquence was the eloquence that mocks formal

eloquence; to Bacon, it presented knowledge, 'Contemporary Rhetoric: A Conceptual Background with Readings,' p.348)

Periodic sentence: In general, a periodic sentence places the main point in the middle or at the end of the sentence. In the former case, the main point is modified by subordinate clauses before and after its position in the sentence. In the latter case, the main point is modified by preceding subordinate clauses.

Under a government which imprisons any unjustly, the true place for a just man is also a prison.

The purpose of such form is well-stated by Adams Sherman Hill in *The Foundation of Rhetoric* (1897):

To secure force in a sentence, it is necessary not only to choose the strongest words and to be as concise as is consistent with clearness, but also to arrange words, phrases, and clauses in the order which gives a commanding position to what is most important, and thus fixes the attention on the central idea.

Balanced sentence: A balanced sentence is characterized by parallel structure: two or more parts of the sentence have the same form, emphasizing similarities or differences.

Diction

Depending on the mode in which the writer is writing, diction—the writer's distinctive vocabulary choices and style of expression in a work—can also affect the writer's style. Argumentative and expository prose on a particular subject matter frequently makes use of a set of jargon in which the subject matter is commonly discussed. By contrast, narrative and descriptive prose is open to the vast variety of words. Insofar as a *style* of diction can be discerned, however, it is best to examine the diction against a number of spectrums:

- Abstract-concrete: how much of the diction is physical?
- General-specific: to what degree is the diction precise, to what degree is it vague?
- Denotation-connotation
- Literal-metaphorical

Other attributes of diction include:

- Density
- Length

NOTES

Diction is word choice. While writing, use vocabulary suited for the type of assignment. Words that have almost the same denotation (dictionary meaning) can have very different connotations (implied meanings).

NOTES

Examples:

Formal Diction	Casual Diction	Slang (very informal)
are not angry	aren't mad	ain't ticked

Besides the level of formality, also consider positive or negative connotations of the words chosen.

Examples:

Positive	Negative
pruning the bushes	slashing at the bushes
the politician's stance	the politician's spin

Some types of diction are almost never advisable in writing. Avoid clichés, vagueness (language that has more than one equally probable meaning), wordiness, and unnecessarily complex language.

Tone

Aside from individual word choice, the overall tone, or attitude, of a piece of writing should be appropriate to the audience and purpose. The tone may be objective or subjective, logical or emotional, intimate or distant, serious or humorous. It can consist mostly of long, intricate sentences, of short, simple ones, or of something in between. (Good writers frequently vary the length of their sentences.)

One way to achieve proper tone is to imagine a situation in which to say the words being written. A journal might be like a conversation with a close friend where there is the freedom to use slang or other casual forms of speech. A column for a newspaper may be more like a high-school graduation speech: it can be more formal, but it can still be funny or familiar. An academic paper is like a formal speech at a conference: being interesting is desirable, but there is no room for personal digressions or familiar usage of slang words.

In all of these cases, there is some freedom of self-expression while adapting to the audience. In the same way, writing should change to suit the occasion.

Tone vs Voice

Anything you write should still have your voice: something that makes your writing sound uniquely like you. A personal conversation with a friend

differs from a speech given to a large group of strangers. Just as you speak to different people in different ways yet remain yourself, so the tone of your writing can vary with the situation while the voice—the essential, individual thoughts and expression—is still your own.

Examples:

“Don’t play what’s there; play what’s not there.” —Miles Davis

“The notes I handle no better than many pianists. But the pauses between the notes—ah, that is where the art resides.”

—Artur Schnabel (1882–1951), German-born US pianist.

These two musicians expressed the same thought in their own unique voices.

Label each sentence as formal, casual, or slang based on its diction.

- Let’s go get some dinner.
- It is vital to understand the text one reads.
- Computers are a pain in the neck.
- The Mona Lisa looks weird from up close.
- Pickett’s charge at the Battle of Gettysburg was surely an awe-inspiring sight.

Connotations

In the following sentences, choose between the words in parentheses to make the sentence have as negative a connotation as possible.

- The leader was his nation’s most (notorious, well-known, famous) advocate.
- Immigrants (thronged, flocked, swarmed) to the large cities.
- A (trim, skinny, slender) woman entered the room.
- The man was (inebriated, drunk, intoxicated).
- Where did you find that (outfit, get-up, attire)?

The connotation of a word refers to the special meaning, apart from its dictionary definition, that it may convey. Connotation especially depends on the audience. The word “dog” denotes any animal from the genus *canis*, but it may connote friendship to one reader and terror to another. This partly depends on the reader’s personal dealings with dogs, but the author can provide context to guide the reader’s interpretation.

NOTES

NOTES

Deliberate use of connotation may involve selection of a word to convey more than its dictionary meaning, or substitution of another word that has a different shade of meaning. The words for dogs have a spectrum of implications regarding the dog's training, obedience, or expected role, and may even make a statement about the social status of its owner ("lap dog" versus "cur"). Even synonyms have different connotations: slender, thin, skinny may; each convey different images to the reader's mind. The writer should choose the connotation, positive, negative, or neutral, that supports the mood.

Writing for the learned, connotation may involve etymology or make reference to classic works. In schoolbooks, awareness of connotation can avoid attracting extraneous ideas (as when writing "Napoleon was a bigger influence than Frederick the Great on world history" provokes thoughts of Napoleon's physical stature). In encyclopaedias, words should connote authority and dispassion; the writer should avoid words whose connotations suggest bias, such as pejorative words.

Punctuation

Punctuation is generally so standardized that it rarely is a factor in a writer's style. The same is true for gratuitous changes to spelling and grammar, unless the goal is to represent a regional or ethnic dialect in which such changes are customary. There are, however, a number of punctuation marks that still cause frustration and confusion such as where to put an apostrophe or how to use a semi-colon. Because of these uncertainties, a thriving business in producing or proofing text has grown up over the last 10–15 years.

Clichés

Some figures of speech are phrases that briefly describe a complicated concept through connotation. However, some of these phrases are used so frequently that they have lost their novelty, sincerity, and perhaps even their meaning. They are disparagingly referred to as clichés or bromides. Whether a given expression has fallen into this category is a matter of opinion. A reader who knows, or is a member of, the target audience may have a strong opinion that one or the other alternative seems better-written.

4.3 PRINCIPLES OF WRITING

The basic principles of technical writing are that you must have a specific reader in mind before you start writing and know what the purpose of your report is. Your report should be attractive to look at with good headers and footers. Don't forget to use language that is simple and clear.

Basically, writing an editorial requires the following principles:

1. Give the title of the editorial either in a phrase or sentences, for example, "Attack on Teenage smoking" (phrase), "Poverty in America?" (phrase) and "Beijing Is Unhelpful." (sentence)
2. Write the editorial content by stating the main elements and reasons of the issue being discussed.

An editorial may have only one paragraph or more depending on the subject matter of the issue. In writing the editorial, the style of writing must be taken into consideration, as well: be it descriptive, narrative, argumentative, cause and effect, chronological or spatial. Certain styles of writing suit certain kinds of topics only. The format of an editorial is similar to that of an essay or composition because it comprises an introduction, body and conclusion. The conclusion usually sums up what has been mentioned before.

3. Pay attention to the choice of words, tone, and grammatical structure.
4. As for letters from the reader, there must be a salutation such as "Dear Editor", or "Sir."
5. Use a pen name, pseudonym or real name at the end of the editorial.
6. The ending of a letter may follow a sentence beginning with: "We would like to urge the authorities concerned to solve this matter as urgently as possible;" or "The authorities concerned must take into consideration".

Prewriting and Outline

"Writing is just having a sheet of paper, a pen and not a shadow of an idea of what you're going to say." —Francois Sagon.

Prewriting: Every author fears that dreadful paralysis in front of a blank computer screen or a stark, white sheet of paper. "What do I write?" "How do I express my scattered thoughts?" "How do I overcome my fear of this assignment?"

Whether one is writing a narrative, persuasive argument, research essay, or almost anything else, prewriting is a vital part of the writing process. It is a helpful tool for stimulating thoughts, choosing a topic, and organizing ideas. It can help get ideas out of the writer's head and onto paper, which is the first step in making the ideas understandable through writing. Writers may choose from a variety of prewriting techniques, including brainstorming, clustering, and free writing.

NOTES

NOTES

Brainstorming: In thinking about the assignment, write down whatever thoughts enter your mind, no matter how strange or irrelevant they may seem. For example, if your assignment is to write an informative research paper on AIDS in Africa, you might write down anything that comes to mind about AIDS in Africa: STDs, few doctors, limited medicine, prostitution, despair, orphans, grandparents as guardians, need for physical and moral education, etc. Once on paper, you can use these phrases to help formulate your ideas and sentences.

Clustering: Begin with a word, circle it, and draw lines from the circle to other ideas as they occur to you. You may circle these new ideas and look for relationships between the various ideas, connecting them with lines. The movement here is from a general topic (in the centre circle) to specific aspects of that topic (in the off-shooting circles).

Freewriting: Set a time limit (ten to fifteen minutes is suggested) and write in complete sentences as quickly as possible. Do not pause for correction or wait for a deep thought. If nothing comes in mind, write, "Nothing comes in mind," until a new thought strikes you. The purpose is to focus and generate material while postponing criticism and editing for later. Journal writing and rough drafts are often a form of free writing.

No matter which method of pre-writing you choose, the key to success is turning off the internal editor or critic within yourself and working as swiftly and freely as possible. Most writers have an inner critic which assesses their writing as they compose. Although this critic is valuable in rewriting a paper, its judgemental character hinders thought flow in the initial stages of writing. The best way to pre-write is to ignore the voice of your inner critic and to write fluidly without stopping to correct mistakes. Later, when you look at what you have written, you can begin to re-organize what you have written; crafting your paper into points that are clear, concise, and relevant.

4.4 FORMATTING STYLE

Below are guides to the three most common formatting styles:

- Modern Language Association (MLA) Style
- American Psychological Association (APA) Style
- Chicago-Turabian Style

The Modern Language Association (MLA)

It has created a standard set of rules that is used to organize research papers.

Overall Format

- Double-spaced lines
- Left-justified
- Standard, twelve-point, easily readable font
- One-inch margins on all sides
- Your last name followed by the page number in the upper right hand corner
- A centred title (it should not be underlined, in quotation marks, or in all capital letters)
- A heading on the upper left hand corner of the first page (your name, the professor, the course title, and the date—note the order for the date: day, month, year).

Parenthetical Documentation

Parenthetical documentation identifies the source of your information within the body of your paper. Parenthetical references in the text should clearly point to specific sources in the Works Cited list. Usually, the author's name and a page number are sufficient for identifying the source.

Statistics show that students who get less than six hours of sleep per night are less likely to perform well on tests than those who receive more than six hours of sleep (Jones 123).

If you refer to the author's name within the sentence itself, there is no need to include his/her name in the citation; simply the page number is sufficient.

In his essay, Jones explains that "one effective way of combating depression is by exercising regularly" (4).

Note that the parenthetical citation precedes the period and follows any quotation marks. The only exception to this format is whether the quotation is longer than four typed lines. In this case, there are no quotation marks, and the parenthetical citation follows the period (see example below).

If you include a quotation in your paper that is more than four lines long, you will need to set it apart from the rest of the text. You should begin the quotation on a new line and indent one inch from the left margin. The quotation should be double-spaced and should not be enclosed in quotation marks.

NOTES

NOTES

If you are citing a work that has more than one author or a work that is listed by its title, you will want to include the additional authors or the title in the parenthetical citation. For a more complete explanation of specific cases, refer to pages 184–205 of the MLA Handbook.

Works Cited Page

The last part of your paper is the Works Cited Page. This page is a list containing the publishing information of all of the works that you have cited in your paper. Put the list in alphabetical order according to the author's last name, and double-space it. The first line of each entry is aligned with the left margin, and subsequent lines are indented half an inch. (Note format in the example below.) Use the following format for listing the publication information for a basic book by one author and for a magazine article:

Author's Last Name, First Name Title of Book Place of Publication: Publishing Company, Year of Publication. Medium of Publication.

Author's Last Name, First Name. "Title of Article." Title of Magazine Date of Publication: Page Numbers. Medium of Publication.

For information on citing introductions, Internet sources, books with multiple authors or volumes, videos, or other types of publications, consult section 4 of the MLA Handbook.

Outline Writing: Constructing an outline is one of the best organizational techniques in preparing to write a paper. In making a basic outline, begin with a thesis and decide on the major points of the paper. Under these major points list specific sub points. According to section 1.8 in the MLA Handbook, the descending parts of an outline are normally labelled in the following order: I., A., 1., a., (1), (a). Remember that if an outline includes a I., logic requires that it include a II. If there is an A., then there needs to be a B. (This rule assures that there are no unnecessary categories in the outline—in other words, it forces the writer to keep his/her thoughts specific and in order.)

Thesis: Saga deserves a #1 rating in The Princeton Review.

I. There is a wide variety of food.

A. Pizza

1. Saga is always creating new types of pizza.

a. Mushroom and Spinach

b. Taco Pizza

2. The crust of the pizza is usually soft and tasty.

B. Vegetarian Food

C. Falafel

D. Couscous

E. Stuffed Portobello Mushrooms

F. Cereal

G. Ten different kinds are always available

H. Saga is continually rotating the selection.

II. Saga's atmosphere is conducive to students' social needs.

Common Organizing Principles Include:

- Chronology (useful for historical discussions—e.g., how the Mexican War developed)
- Cause and Effect (e.g., what consequences a scientific discovery will have)
- Process (e.g., how a politician got elected)
- Logic (deductive or inductive)

A deductive line of argument moves from the general to the specific (e.g., from the problem of violence in the United States to violence involving handguns), and an inductive one moves from the specific to the general (e.g., from violence involving handguns to the problem of violence in the United States) (MLA Handbook 32).

The American Psychological Association (APA)

This manual is a system of documentation and formatting used primarily in the social and behavioural sciences. The format includes specific guidelines for the paper's title page, abstract, headings, in-text citations, and references.

Title Page/Format: Type the paper's title in the centre of the page, a third of the way down. Beneath the title, type your first name, middle initial (if desired), and last name. Add a new line for every additional author. Beneath your name, type the institutional affiliation (for most of us: Wheaton College).

For the title page and every page following, including the references page, include a page header that contains the page number—flush right—and the title of the paper in all caps—flush left. The entire paper should be double-spaced with one inch margins and no paragraph indentations.

Abstract: Include an abstract if you are writing a primary research paper or a lengthy secondary research paper. After the title page, include an abstract. An abstract is a comprehensive summary of your research paper. In addition

NOTES

NOTES

to being readable, well organized, brief, and self-contained, the abstract must also be dense with information. For example, do not write: "This paper will look at the increase in gangs in Chicago and will present methods for effectively dealing with this increase." Instead, describe the results you found, and the methods used to obtain those results.

Here are some guidelines for writing effective APA abstracts:

- Write your abstract last, after you have written the paper.
- The abstract is 150–250 words and double-spaced, with no indentations
- Use only your own words and do not cite any outside sources.

In-Text Citations

For a work by one author, type both—the author's last name and the year of publication between parentheses.

While writing first drafts, writers should not worry about style or form (LaMott, 1994).

If the author's name is mentioned in the narrative, include the year of publication in parentheses immediately after the name. Also, while using a direct quote, cite the page number at the end of the sentence (preceded by "p.").

LaMott (1994) states, "Good writing is about telling the truth" (p. 3).

For direct quotations that exceed forty words, indent five spaces from the left margin for the entire block quote, leaving out quotation marks. The parenthetical citation should follow immediately after final punctuation mark.

References

The Reference page, located at the end of the paper, provides an alphabetical list of sources used to write the paper. One double-spaced line below the running head, centre the word References. Every source cited in the paper—and no other sources—must be included in the references page. As the kinds of sources vary, each variant requires a different reference format. For each source, indent the second and any subsequent lines. The References page, like the rest of the essay, should be double spaced. Here are some guidelines for the most commonly used forms:

The general guidelines for books are as follows:

Autor's Last Name, First Initial. Second Initial. (Publication date). Title. Publication information.

For books by one author: LaMott, A. (1994). *Bird by bird*. New York, NY: Anchor Books.

For books by two or more authors: Lane, J. and Lange, E. (1999). *Writing clearly: An editing guide*. Boston, MA: Heinle and Heinle.

For articles in a journal paginated by volume: Smith, Rusty. (2009). *Multiplying marsupials: A study of the Australian outback*. *Journal of Animal Behavior*, 29, 45-78.

For Websites: Put the address in parentheses in the sentence in which it is used in the text. Do not include it in the References list.

Through the blog on his website, the survivor Bear Grylls gives inside information about his adventures (www.beargrylls.com).

Notice that when a book has multiple authors, the reference includes the names (the last name first, followed by the initials) in the order they appear on the title page. Use an ampersand (and) to connect the final two names. For any work that is not a journal, only capitalize the first letter of the title or subtitle, except in special circumstances. Lastly, don't forget the digital object identifier (doi) for articles retrieved online.

Chicago-Turabian Style

The University of Chicago Press style is used in many types of academic and popular writing. Because of its wide application, there are two Chicago sub-styles: one for humanities and the other for sciences.

Kate Turabian adapted and popularized Chicago style in *A Manual for Writers of Term Papers, Theses, and Dissertations*. It is designed to be used by students for all types of papers. Chicago and Turabian are, therefore, basically the same style.

Because Chicago style is used in many different forms of writing, there is no standard format for headings. Turabian recommends double spacing except for block quotes and notes. Pages with a major heading (i.e., a title or bibliography heading) should be numbered at the bottom centre of the page, and other pages should be numbered either top-centre or top-right. Consult your instructor regarding these issues.

Humanities Substyle

In-Text Citation: Notes

Chicago/Turabian Humanities Style uses footnotes or endnotes. Footnotes appear at the bottom of each page. Endnotes appear at the end of the paper, article, or chapter. It is usual to place the note at a break in the sentence, such as a comma or period, but sometimes the note is attached to a specific word or placed in the middle of the sentence for a specific reason. A superscript

NOTES

NOTES

number should be placed after the referenced material (i.e. Text...at the time.1). The numbers preceding sources in footnotes or endnotes should correspond with the superscript. The first time a source appears in a note, it appears with complete bibliographic information. Subsequent citations of the same source have their own superscript number but require less information.

The basic format for a note citing is as follows:

Note for a book:

1. Eudora Welty, *One Writer's Beginnings* (Cambridge: Harvard University Press, 1984), 5.

Note for a journal article:

2. James M. McPherson, "Lincoln as Commander in Chief," *American Heritage* 32 (2009): 3.

Note for an online journal article:

3. Zachary S. Taylor, "Albums That Tell Secrets: A Facebook-based Ethnography of American College Students," *American Anthropologist* 45, no. 2 (2009), <http://www.aaanet.org/pdf/upload/50-4-Taylor-Zach-In-Focus.pdf> (accessed March 17, 2009)

Note for a website:

4. Discovery News, "Europeans Urge Cleaning Up Space Junk," Discovery Channel Website, <http://dsc.discovery.com/news/2009/04/02/space-junk-europe.html> (accessed April 8, 2009).

The first line of the note is indented; subsequent lines are not. The publishing information is enclosed in parentheses. Also note the comma after the parentheses before the page number.

Other information is required for different types of sources, such as periodicals, reference works, or websites. Consult one of the sources given at the end of this style sheet for more information.

Later notes citing the same work only require the author's last name and the appropriate page numbers as follows:

5. Welty, 6–8.

If more than one work by the same author is used, include enough of the title to distinguish between works, for example:

6. Welty, *One Writer's Beginnings*, 6–8.

If a note cites the same work as the note immediately before it, "Ibid." may be used instead of the author's name, for example: Ibid., 7.

Bibliography

In Chicago/Turabian Humanities Style, a bibliography is theoretically unnecessary because the first citation of a work includes all bibliographic information. However, it is still standard to include a bibliography at the end of the paper, and the citation style is slightly different from that used in endnotes and footnotes.

Bibliographic entry for a book: Welty, Eudora. *One Writer's Beginnings*. Cambridge: Harvard University Press, 1984.

Bibliographic entry for a journal article: Bee, Anna. "Globalization, Grapes and Gender: Women's Work in Traditional and Agro-Export Production in Northern Chile." *The Geographical Journal* 3 (2000): 255-265.

Bibliographic entry for an online journal article: Hart, Curtis. "J. Robert Oppenheimer: A Faith Development Portrait" *Journal of Religion and Health* 47, no. 1 (2008), <http://wfxsearch.webfeat.org/wfsearch/search#wf> (accessed April 8, 2009).

Bibliographic entry for a website: Health and Fitness, "Nature for Our Well-being," Bear Grylls Official Website. <http://www.beargrylls.com/health.html> (accessed April 8, 2009).

The first line of the entry is not indented; subsequent lines are. In the bibliography, there are no parentheses around the publishing information and page numbers are not given. Entries are not numbered and the author's last name is given first because the entries are alphabetized by author. Double space the entire bibliography.

Sciences Substyle: While citing sources in the sciences, Chicago style resembles APA format. Because current sources are more important in science than in the humanities, the year of publication is given greater emphasis in the sciences substyle.

In-Text Citation: Parenthetical Notes

Chicago/Turabian Sciences Style uses parenthetical, in-text citations. The author's name and the year of publication are given, along with the page number cited. Here is an example:

. . . at the time (Welty 1984, 5).

Note the space before the parentheses and the period after the parentheses. Parenthetical citations can also occur in the middle of a sentence. Within the

NOTES

citation, there is no comma between author and year, but there is a comma between year and page number.

NOTES

Works Cited

In the sciences substyle, the bibliography is called the "Works Cited" page. A "Works Cited" entry for a book appears as follows:

Welty, Eudora. 1984. *One Writer's Beginnings*. Cambridge: Harvard University Press.

The first line of the entry is not indented; subsequent lines are. No page is given. Double space the entire "Works Cited" section.

Other information is required for different types of sources, such as periodicals, reference works, or websites. Consult one of the sources given below for more information.

4.5 PARAGRAPH UNITY, COHERENCE AND DEVELOPMENT

In each paragraph of an essay, one particular idea or topic is developed and explained. In order to successfully do so, however, it is essential that the paragraph be written in a **unified** and **coherent** manner. A unified paragraph must follow the idea mentioned in the topic sentence and must not deviate from it. For a further explanation on topic sentences, see the Write Right on Topic Sentences.

A coherent paragraph has sentences that all logically follow each other; they are not isolated thoughts. Coherence can be achieved in several ways. First, using transitions helps connect ideas from one sentence to the next. For more on transitions, see the Write Right on Transitions. Second, ordering thoughts in numerical sequence helps to direct the reader from one point to the next. Third, structuring each paragraph according to one of the following patterns helps to organize sentences: general to particular; particular to general; whole to parts; question to answer; or effect to cause.

Remember that a paragraph should have enough sentences so that the main idea of the topic sentence is completely developed. Generalizations should be supported with examples or illustrations. Also, details and descriptions help the reader to understand what you mean. Don't ever assume that the reader can read your mind: be specific enough to develop your ideas thoroughly, but avoid repetition.

An effective paragraph might look like this:

It is commonly recognized that dogs have an extreme antagonism toward cats. This enmity between these two species can be traced back to the time of the early Egyptian dynasties. Archaeologists in recent years have discovered Egyptian texts in which there are detailed accounts of canines brutally mauling felines. Today this type of cruelty between these two domestic pets can be witnessed in regions as close as your own neighbourhood. For example, when dogs are walked by their masters (and they happen to catch sight of a stray cat), they will pull with all their strength on their leash until the master is forced to yield; the typical result is that a feline is chased up a tree. The hatred between dogs and cats has lasted for many centuries, so it is unlikely that this conflict will ever end.

This paragraph is effective for the following reasons:

The paragraph shows unity: All the sentences effectively relate back to the topic sentence at the beginning of the paragraph.

The paragraph shows coherence: There is a flow of thoughts and ideas among the sentences in this paragraph. There are good transitions employed in the paragraph. The writer also presents her sub-topics in an orderly fashion that the reader can follow easily.

The paragraph is developed: The writer gives herself enough space to develop the topic. She gives us at least two reasons to accept her argument and incorporates some examples in order to give those reasons more validity.

Topic Sentence

All compositions consist of literary units called paragraphs. A paragraph develops a main idea, which is stated in a topic sentence. Functioning in a paragraph in the same way that a thesis statement functions in an essay, a topic sentence establishes the direction for the paragraph, with all other sentences in the paragraph supporting and developing it.

Although a topic sentence often appears at the beginning of a paragraph, it may also be placed in the middle or at the end. When it is placed at the beginning of the paragraph, the rest of the sentences support the topic sentence, and the paragraph is developed deductively. In other words, the main idea appears first, then the information supporting this idea follows.

For example:

For my family, Sunday is undoubtedly the best day of the week. We get home from church around 12:30. After a late lunch the day seems to stretch before us unendingly. Usually, my brothers and I leaf through the extra-thick Sunday paper (with full-colour comics!) for a while, and then postpone our

NOTES

NOTES

homework, choosing to nap or go for a ride instead. Occasionally, there's an old movie worth watching on television, or at least a golf tournament, which my dad snores through on the recliner in our warm living room. And, of course, it's always nice just to sit in the shade with a coke or lemonade while the afternoon floats by.

Sometimes the topic sentence occurs at the end of the paragraph. When this is the case, the topic sentence provides the focus for the sentences leading up to it. The paragraph is developed inductively; that is, the evidence is given first, and then the conclusion derived from this evidence is stated. For example, the following paragraph is about the Texas Hill Country:

Settlers soon discovered that the streams of East Texas were full of fish. The hills were full of game. There were, to the experienced eyes, all the signs of bear, and you didn't need signs to know about the deer—they were so numerous that when riders crested a hill, a whole herd might leap away in the valley below, white tails flashing. There were other white tails, too: rabbits in abundance. And as the men sat their horses, staring, flocks of wild turkeys strutted in silhouette along the ridges. Honeybees buzzed in the glades, and honey hung in the trees for the taking. Wild mustang grapes, plump and purple, hung down for making wine.

Wrote one of the first men to come to the Hill Country: "It is a Paradise."

Robert A. Caro—The Path to Power

Sometimes the topic sentence is delayed until the middle or near the middle of the paragraph. When this is the case, the topic sentence serves as a bridge, or transition, between the information in the first part of the paragraph and the information in the second. For example:

History is always written by the victors. The basic Tudor picture of Richard as a bloodthirsty tyrant was handed down through the standard histories of England and the school textbooks for five centuries. There has been an obstinate opposition, however.

Beginning with Sir George Buck in the 17th century, a series of writers and historians has insisted that Richard was not getting a fair break, that the Tudor version was largely fabrication: far from being a monster, Richard was a noble, upright, courageous, tenderhearted and most conscientious king.

This anti-Tudor version reached its definitive statement in the work of Sir Clements Markham, a 19th-century eccentric who spent years of passionate

research trying to prove that crimes attributed to Richard were either outright libels by, or the actual work of, a pack of villains, most notably including Cardinal Morton and Henry VII.

Transitions

Transition words and phrases order ideas—by time, cause, or other relations. They alert the reader that the course of the paper is about to change. They can be useful at the beginning of a paragraph, at the end of one, or even within a sentence to signal a shift in emphasis or direction.

Providing transitions among the ideas in your paper helps your reader understand what you are saying. These brief words and phrases can make the difference between an easily understood paper and a confusing one.

Basic Transitions

Here are some common and useful transitions, grouped by function to help you identify exactly what you want to say. Choose one, insert it in your paper, and then read it aloud.

addition	again, also, and, and then, besides, equally important, finally, first, further, furthermore, in addition, in the first place, last, moreover, next, second, still, too
comparison	also, in the same way, likewise, similarly
concession	granted, naturally, of course
contrast	although, and yet, at the same time, despite that, even so, even though, for all that, however, in contrast, in spite of, <i>instead</i> , <i>nevertheless</i> , <i>notwithstanding</i> , <i>on the contrary</i> , on the other hand, otherwise, regardless, still, though, yet, while
emphasis	certainly, indeed, in fact, of course
example or illustration	after all, as an illustration, even, for example, for instance, in conclusion, indeed, in fact, in other words, in short, it is true, of course, namely, specifically, that is, to illustrate, <i>thus</i> , <i>truly</i>
summary	all in all, altogether, as has been said, finally, in brief, in conclusion, in other words, in particular, in short, in simpler terms, in summary, on the whole, that is, therefore, to put it differently, to summarize

NOTES

NOTES

time sequence	after a while, afterward, again, also, as long as, at last, at length, at that time, before, besides, earlier, eventually, finally, formerly, further, furthermore, in addition, in the first place, in the past, last, lately, meanwhile, moreover, next, now, presently, second, shortly, simultaneously, since, so far, soon, still, subsequently, then, thereafter, too, until, until now, when.
---------------	--

Advanced Transitions

Repeat key words or phrases:

“Dickens suffered as a child under the British welfare system. He was hungry, lonely, and cold. . . . Because he had suffered as a child, Dickens was able to write his novels of social injustice and reform with a profoundly compelling realism.”

First state one idea or fact (“Dickens suffered”), then relate that to another (“Because he had suffered”).

Refer to a noun mentioned earlier by using a pronoun: “Dickens suffered as a child under the British welfare system. He was hungry, lonely, and cold....His childhood suffering gave Dickens’s novels a compelling realism.”

Make doubly sure that the pronoun you use is very clearly connected to the noun you have in mind. Adjectives or adverbs should prove useful here.

Parallel ideas: “The social injustice Dickens experienced in his underprivileged youth became the social injustice his thousands of fans experienced in his reform-minded novels.”

Here, using the same terms (“social injustice” and “experienced in”) and the same arrangement of words (“The social injustice ____ experienced in ____”) in each phrase clearly and memorably connects the two parts of the sentence. Use of “became” rather than “was” emphasizes the transition.

Intro, Transitional, Concluding Paragraphs

This page explores the ins and outs of introductory, transitional, and concluding paragraphs. For general guidelines for paragraph writing, see the Write Right on Paragraph Unity, Coherence, and Development.

The major building block for essays and papers is the paragraph. However, just as there are various types of materials used in constructing a house, there are different types of paragraphs used in constructing a paper. The typical paragraph found in an essay is the main paragraph, but there are also three

special types of paragraphs that are essential to write an effective essay. These are the introductory, transitional, and concluding paragraphs.

Introductory Paragraph

The introductory paragraph introduces the paper's thesis to the reader. This type of paragraph is used not only to present the topic and organization of the paper but also to grab the reader's attention. While writing the introduction, it is probably best to use the funnel or general-to-specific method. This method begins with a very broad, general topic (e.g., cars) and then gradually narrows the subject down to a specific example of that topic (e.g., Porsches). The thesis statement is most commonly placed at the end of the paragraph.

There are also three other common elements that are utilized to open the introductory paragraph:

- **Factual Information:** The writer opens his or her paragraph by giving a list of facts that will eventually lead to his or her thesis (e.g., "Gasoline car sales have been plummeting...").
- **Anecdote:** The writer opens the paragraph with a story that relates to the thesis (e.g., "I've always grown up admiring my father's collection of automobiles...").
- **Quotation:** The writer builds the introductory paragraph around an applicable quote (e.g., "The president of Ford has said, 'Cars are now the wave of the future...'").

Here is an example of an introductory paragraph written with the funnel method:

The number of cars that are mass produced today is astounding. More than 200 million are produced every year throughout the world. The number of automobiles that are owned by people in America is equally staggering. Over 100 million Americans own at least one automobile, and over twenty million families in America own at least two. Despite the amount of producing and selling of cars in this modern age, only one out of every twenty Americans knows the mechanics of his or her vehicle. This has led to America's naive dependency on the advice of costly auto mechanics. It is time for America to realize the problem and to begin learning about correct automobile maintenance.

Transitional Paragraph

The transitional paragraph marks a transition in the paper from one section to another. It will indicate to the reader either that there will be a change in idea

NOTES

NOTES

or topic or that there will be a movement from a broad topic to a specific one. These types of paragraphs, just like the funnel between upper and bottom portions of an hour glass, are typically smaller than the introductory and concluding paragraphs. However, it is still important to sufficiently conclude the previous topic discussed and introduce the topic that is to follow. Here are two examples of what the first sentence in a transitional paragraph might look like:

Now that we have taken a look at cars in general, let's move on to discuss the engines that make them move.

Here are some ways that a car owner can do his or her own auto check-up.

Concluding Paragraph

The concluding paragraph brings the paper to a proper close, without merely restating what has already been explained thoroughly in the essay. If the writer has sufficiently explained his or her thesis in the paper, then nothing more is needed. If, however, the writer cannot fit his or her concluding remarks about the topic in a final paragraph, then a conclusion is recommended. The conclusion will not repeat ideas, nor will it bring up a new topic; rather, it will give an implicit summary of the paper and then give a unique perspective on the material discussed, re-emphasizing the thesis for the reader, often in the first sentence.

There are four main tactics that the writer can employ in writing the concluding paragraph:

Restatement and Recommendation: Here the major points of the paper are given in a summary form and a suggestion is made to the reader about the subject (e.g., "Take good care of your car").

Prediction: The writer of a paper may want to predict what will happen with his or her topic in the future (e.g., "The electric car will take over the industry").

Allusion: The writer may choose to write an appropriate story to get his point across to the reader. This will allow the reader to relate better to the subject (e.g., "I know a good friend who had a '57 Chevy...").

Quotation: This can give some more validity to your argument if it is a quotation from an expert in the subject (e.g., "As Lee Iacoca concluded at his retirement speech at Chrysler...").

Here is an example of a concluding paragraph with a restatement and a recommendation:

Americans have much more to learn about their automobiles than they think. It takes a good deal of research and advice from other people in order to get acquainted with the basics of a car. It also requires the car owner to confront his or her fears about fixing his or her vehicle and to take a risk in doing so. Finally, the car owner must be wise in choosing the right type of mechanic to work on his or her car when the problems become too large for the owner to handle. All of these steps are absolutely essential to follow if Americans ever want to get beyond their normal naivete about automobiles.

Here is an example of a concluding paragraph with a prediction:

The prevailing ignorance of basic auto mechanics on America's part is indeed appalling. However, in spite of the current situation, there is hope on the horizon. The number of people showing interest in car maintenance has been increasing at a steady rate over the past few years. Having grown tired and frustrated by the excessive amount of money they have had to spend on shops and auto mechanics, Americans have come to realize that car maintenance is much more essential than they had thought. If this trend continues in America, we can hopefully predict the coming of an age where dependence upon others for "car smarts" will finally become obsolete.

Take note, however, that there are no sure-fire formulas for writing the concluding paragraph. One approach might work better for one paper than for another. A recommendation for the writer is to draft three different paragraphs, utilizing the different techniques, and then choose the one that would be best suited for the paper.

Active and Passive Voice

Understanding the difference between active and passive voice enhances the writer's craft. The voice of a verb indicates whether a subject is acting or being acted upon. Active voice makes a strong statement. Passive voice is generally vague and undesirable in a well-constructed paper; hence, it should be used sparingly.

Active Voice

One way to determine whether a sentence is active or passive is to ask the question, "Who did it?" If the subject of the sentence has performed the action, then it is probably active voice. In the example below, the subject of the sentence (Julie) performed an action (tripped) on the object (the professor).

- Julie tripped the *professor*. (ACTIVE VOICE)

NOTES

NOTES

Here are more examples of active voice. Notice that the action of the sentence progresses to the right:

- **My teacher** always gives *difficult assignments*.
- I inserted *the glass tubing* into the rubber stopper.

In each of these sentences, you should ask yourself, "Who tripped?" "Who gives?" and "Who inserted?" Since the sentences are in active voice, the answer to these questions will be the subject of the sentence (Julie, my teacher and I).

Passive Voice

In passive voice, the subject is acted upon by someone or something else; therefore, the subject of the sentence does not provide the answer to the question: "Who did it?" Instead, the person or thing that performs the action is either absent from the sentence or sandwiched into a prepositional phrase that begins with the word 'by'. In the following example, the subject (the professor) is acted upon (tripped) by an outside force (Julie).

- *The professor* was tripped by **Julie**. (PASSIVE VOICE)

Look at these examples of passive voice and notice how the action of the sentences moves towards the left:

- *Difficult assignments* are always given by **my teacher**.
- *The glass tubing* was inserted into **the rubber stopper**.

(Note that in this sentence the person performing the action has been eliminated entirely)

When Should I Use Passive Voice?

Active voice tends to be more direct and less wordy than passive voice, so in most cases, you should choose an active voice construction over a passive one. However, in some circumstances, passive voice is actually more effective than active voice. Writers need to know what to do when these situations occur.

Use Passive Voice for Emphasis

Compare the following two sentences:

- The president of the corporation also witnessed the brash theft. (ACTIVE)
- The brash theft was also witnessed by the president of the corporation. (PASSIVE)

persuasive writing and many of the suggestions in TN 24: Persuasive Writing are relevant.

Hence, editorial is a critical interpreting of an important current issue or event. Besides informing readers, it also aims to influence them by interpreting facts, explaining issues, expressing opinion. In other words, it is an illustration of the writers opinion or stand on a definite topic.

Editorials reflect the views of the owners, managers or board of directors of media companies. Editorials of major papers are often viewed by readers in terms of their positioning as right (conservative), centre (liberal), or left (socialist) on the political spectrum. Furthermore, editorials usually do not shy from controversy, in the hope of not only presenting the issues to the reading public, but also of drawing response from the public and attracting new readership in the competitive marketplace.

An editorial is similar to an essay in the sense that it focuses on a specific issue or topic, offers a thesis, and provides evidence and supporting arguments to convince its readers. The title clearly identifies the topic; the introductory statement includes the writer's view on the issue; the body provides supporting evidence and examples; and the conclusion restates the writer's view and provides a final appeal for the reader to agree to that view.

Hence, an editorial is the voice of the editor and the newspaper he/she is writing for. The writer includes opinion and viewpoints not included in the news. Editorial is the most striking and most intelligent part of the newspaper. It is an expression of facts and opinions in concise, logical, pleasing order for the sake of entertaining, or influencing opinion, or of interpreting significant news in such a way that its importance to the average reader will be clear. An editorial is usually written in elegant but understandable language. Its purpose is to teach and influence public opinion.

Editorial Structure

- **News page/Introduction:** is the beginning paragraph that contains the news upon which the editorial is based. It states the event or topic to give the readers an understanding of the news to be illustrated.
- **Body:** it contains the writer's opinion or viewpoint. It builds up the case through a logical arrangement of ideas. It maybe made up of three or four paragraphs.
- **Conclusion:** is the last part that either summarizes or drives home the point. It ties up the ideas given in the news page and in the body.

NOTES

Planning the Editorial

The following points help you to plan for editorial writing:

NOTES

- Decide what issue you will write about and clearly define the issue.
- Consider who your intended audience will be (for example, it may be the general readership, or it may be directed at those who hold a particular view that may or may not already have been expressed in the media or other public forum).
- Brainstorm a variety of strategies you can use to gain reader support for your view on the issue. These might include acknowledgement of the reader's current viewpoint, listing benefits of the view you are promoting, providing reliable evidence, and using of sound reasoning.)
- Develop logical and ethical arguments; avoid purely emotional rhetoric.
- Conduct necessary research both to gather information about the audience you are writing for, and to collect evidence, examples, and support for the view you are promoting.
- Develop an outline to follow before you begin writing.

Writing the Editorial

Follow the pattern and style of editorial writing:

- In most editorials, the opinion of the writer is given near the beginning, followed by supporting evidence and reasoning (direct approach).
- The first person plural voice (we, our) is most common in editorial writing and is appropriate in establishing the credibility of the writer.
- Editorials should be short, precise, and well organized.
- Develop a strong introductory statement to capture the reader's attention and to state your opinion. Use a logical sequence for presenting your arguments, and an effective conclusion to maximize the impact on the reader.

Tips in Writing Editorial

- Have a complete grasp of the news you would like to comment on.
- Stay focus on one topic, don't miss it.
- Make your purpose clear.
- Win the reader's interest with an attractive, thought-provoking news page.
- Make your viewpoint clear by presenting ideas logically.