ENC 4212: Professional Editing

I. General Information

Class Meetings

- Spring 2024
- Tuesday Period 4; Thursday Period 4-5, MAT 0115

Instructor

- Victor Del Hierro
- Turlington 4340
- Office Hours TBD
- vdelhierro@ufl.edu

Course Description

This course will examine the theory and practice of editing and management of documentation in industry and other organizational settings. With an emphasis on Technical and Professional Communication, students will spend the semester learning best practices and strategies for doing editing work while considering culturally relevant contexts. In addition to editing, the course will also cover user-centered design and user-experience methods for approaching editing work. Readings in the course will include digital and print based texts from a variety of sources. Assignments in the course will include technical reports and project-based editing assignments including but not limited to: community organizations, website, fiction, non-fiction, and other multimodal texts.

Course Goals

The primary goals of ENC 4212 are to:
- Understand what "technical" editing means, what a technical editor does, and how technical editors work.
- Promote an understanding of technical editing as ethical, professional action.
- Introduce rhetorical principles, professional practices, research skills, and intercultural communication considerations.
- Develop project management skills and strategies.
- Interrogate the relationships between editing, rhetoric, culture, organizations, and power—and what these relationships mean for your editing practices.
- Learn and practice editing with real clients.
- Encourage responsible teamwork and collaboration skills.

Ultimately, ENC 4212 couples theory with hands-on editing practice, promotes creative and critical strategies for solving real-world editing problems, fosters diverse critical thinking strategies, and engages a variety of rhetorically-savvy communication skills. To better the ways in which we think and communicate, this course asks you to: ask what others think; listen to others; determine the value and reliability of sources; synthesize different viewpoints; weigh the impact of those viewpoints on your own; consider the impact of your communication on others; and practice reading, writing, designing, and presenting.

Upon completion of this course, you should be able to:
- Understand the differences between editing, copyediting, and proofreading.
- Identify and understand the audiences/users for whom you are editing.
- Develop an awareness of the cultures and communities within which, to whom, and about whom you communicate.
- Understand why research, organization, detail, clarity, and design are crucial to effective and ethical editing.
- Evaluate the reliability of and appropriateness of information sources.
- Research, analyze and assess the usability and usefulness of specific documentation for specific audiences/users.
- Write, edit, test, and present individual and collaborative work you will be expected to produce professionally and publicly.

Required Readings and Works

- Materials and Supplies Fees: n/a
- Saller, Carol Fisher. (2016). The Subversive Copy Editor: Advice from Chicago (Second Edition). University of Chicago Press. ($20)
- Einsohn, Amy. (2011). The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications (3rd Edition). University of California Press. (Available as PDFs or digitally through the UF Library: Link)
- Elizabeth Acevedo. (2018). The Poet X. Quill Tree Book. ($16)
- Additional items will be available through Canvas or course reserves.

II. Graded Work

Overview:
Style Analysis Literature (10%)
Style Analysis The Poet X (10%)
Diversity Statement Revision (15%)
Individual Client Project (15%)
Team Client Project (15%)
House Style Comparisons (15%)
Professional Editor's Portfolio (15%)

Description of Graded Work

I. Style Analysis Literature
Editing is all about understanding genre and context. For the Style Analysis assignments you will be looking at two different texts. The first will be from an example of literature that you hold in high esteem or regard. The second will be from The Poet X, a young adult novel written entirely through poems. For this assignments, consider the following questions: What rhetorical moves can you identify in the text? How is the text organized? Are there any patterns that you can recognize in the text?

Due: by the beginning of the first class with reading for the week, 8 times throughout semester
Deliverable: 8 discussion posts of 250-500 words in the appropriate Canvas Discussion threads
Point total: 8 Posts * 25 Points each = 200 points

II. Style Analysis The Poet X
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Due: Week 8
Deliverable: Word document, 12 pt. font, Times New Roman, 1-2 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas
Point total: 150 Points

III. Diversity Statement Revision
As recently as the summer of 2020, we witnessed ongoing protests and demonstrations as a response to state violence and police brutality perpetuated on Black people. As movements gained attention, so was the magnification of anti-Blackness in organizations and businesses thus prompting organizations and businesses to respond through various public relations efforts. Many of those efforts often missed the point of what they were supposed to accomplish or plainly, lacked any kind of commitment to racial injustice and specifically to address anti-Blackness. Prior to 2020 and after, we have seen other social

movements take up similar trajectories and various organizations and companies have had to respond in similar ways. As writers and editors, we must be equipped to respond to these moments and maintain a commitment to justice. While the statements may seem performative or trivial at times, they do offer public moments to shift discourses and models as the shifting landscape of social justice and equity continues to evolve. This assignment will ask you to read, edit, and revise one of the statements provided. You will also provide a memo that describes your process and what was needed to revise original document.

Due: Week 13 (written); Week 14 (experiential)
Written Component: 120 Points
Experiential Component: 80 Points

IV. Individual Client Project
For the individual client project, you will be teaming up with another classmate to work as an editor for a writing assignment they are working on in another class. This assignment may be completed at any time during the semester. You will want to plan ahead as this might require some coordinating to maximize the benefits of this assignment.

Due: Week 15
Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 1000 words, double-spaced, 1-inch margins, uploaded to Assignments in Canvas
Final Paper: 200 Points

V. Team Client Project
In groups of two or three editors, you will work with a client to complete editing tasks. For this assignment, you will provide before and after copies of the document you worked to revise as well as a team memo that describes your process and the results of the revision.
Due: Week 15
Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 1000 words, double-spaced, 1-inch margins, uploaded to Assignments in Canvas
Final Paper: 200 Points

VI. House Style Comparison
There are many editorial styles that exist, in this project you will compare and contrast the difference between two house styles and revise a manuscript in both styles.

Due: Week 15
Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, uploaded to Assignments in Canvas
Final Paper: 200 Points

VII. Professional Editors Portfolio
As a final project, you will put together a portfolio of your work throughout the class as an editor. The portfolio can be a PDF "hard copy" or developed into a personal professional website.

Due: Week 16

Deliverable: PDF Document or Website Link, uploaded to Assignments in Canvas
Final Project: 15% of final grade

VII. Participation: In-Class Activities and Discussions
Throughout class and in breakout sessions, students will participate in various activities guided by the instructors. These may take the form of short prepared questions, in-class writing, interactive activities such as on-the-board brainstorming, or discussions. These activities will be designed to help students engage with the required material in structured hands-on learning, and to ensure students are progressing effectively through readings and working through the questions posed by the course. Participation will be noted and recorded by instructors throughout the semester, and will be graded holistically at the semester's end.

The holistic participation grade will be based on students' demonstration of their knowledge of course materials, the consistency of their active contributions to discussions and activities, their thoughtfulness and consideration in their engagement with peers and instructors, and consistent prompt attendance. Mid-semester, students will be informed of their current Participation grade; students will then have the opportunity to adjust their in-class participation in order to improve or maintain their grade throughout the semester's second half.

Due: Various; throughout semester
Point total: 250

Point Breakdown

Assignment	Percentage
Style Analysis Literature	10%
Style Analysis The Poet X	10%
Diversity Statement Revision	15%
Individual Client Project	15%
Team Client Project	15%
House Style Comparison	15%
Professional Editor's Portfolio	15%
TOTAL:	100%

Grading Scale

For information on how UF assigns grade points, visit: https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

III. Weekly Schedule

Week 1 – What is professional editing?
Week 2 – A brief introduction to copyediting.
Week 3 – Understanding our own positionality.
Week 4 – Who do you work for as an editor?
Week 5 – Understanding how we read.
Week 6 – Beginning to understand positionality and editing.
Week 7 – Working with authors and understanding writers.
Week 8 – Storytelling as a Theory.
Week 9 – Applying Style and Storytelling.
Week 10 – Spring Break
Week 11 – Themed Storytelling.
Week 12 – Editing and Technology.
Week 13 – Introducing Portfolios.
Week 14 – Team Client.
Week 15 – Revisiting our Positionality as editors.
Week 16 – Last Week of Classes.

VI. Required Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: http://www.counseling.ufl.edu/ , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at

http://writing.ufl.edu/writing-studio/ or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.