

Rachael Bell

Dr. Bowdon

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An Annotated Bibliography on the Writing and Editing Process

Bell, Susan. *The Artful Edit: On the Practice of Editing Yourself*, W.W. Norton & Company, New York, 2008.

These first two sources are chapters from Susan Bell's *The Artful Edit: On the Practice of Editing Yourself*. Bell's book showcases the importance of editing with clarity and the audience in mind. The two chapters I chose to include show Bell's focus on the importance of macro-level and micro-level edits. She illustrates that both big and small details need to be treated with care and focused on when editing because both can hinder or help an audience's understanding of the text. Bell's chapters show how the writing and editing processes are intertwined through the edits and revisions made in a document.

Bell, Susan. "The Big Picture: Macro-Editing." *The Artful Edit: On the Practice of Editing Yourself*, W.W. Norton & Company, New York, 2008, pp. 42–94.

Susan Bell's chapter *The Big Picture: Macro-Editing* teaches aspiring writers and editors what macro-editing is and the importance of macro-editing in the editing process. This chapter focuses on showing and explaining why macro-editing is important and what macro-editing is. It is valuable because it teaches that macro-editing requires looking at the big picture of the document, like the layout of a piece, questioning if the concept works, and if the paragraphs flow well into each other. Bell is uniquely situated to write on this topic due to her years of experience in the editing, writing, and academic fields. Her stance is important to consider because it stresses that when macro-editing writers

and editors need to decide what the intention, point, and overall themes are for the piece. This is crucial to the editing and further drafting process because it determines how the audience will perceive the work once it is finished. This chapter encourages readers to keep the audience in mind when editing while also keeping their original intention in mind, and how to convey those intentions through the tone they use. This chapter helps writers, editors, and industry professionals create a well-thought-out piece that is easy to read, articulates the intentions or motives of the writer, and has the correct tone for the style of the document.

Bell, Susan. "The Details: Micro-Editing." *The Artful Edit: On the Practice of Editing Yourself*, W.W. Norton & Company, New York, 2008, pp. 95–145.

In Susan Bell's chapter "The Details: Micro-Editing" she explores the importance of paying close attention to the details. She explains to the reader that it is not just in the macro details that readers can lose interest or be confused; it is also the micro details that can cause readers to stumble. This chapter is valuable because it urges readers, writers, and editors to pay attention to minor details like grammar, syntax, present and past tenses, and rhythm. It encourages editors to read the pieces they are editing slowly, carefully, and at times out loud. She shows that the process of slowing down and listening grants the editor time to see mistakes that they might have missed during the first read-through. Bell is uniquely situated to write on this topic due to her years of experience in the editing, writing, and academic fields. This chapter is important because it shows that even the most minor detail can hinder the audience's understanding, cause them to lose interest, or change the overall message and intent that the original author had, all of which affect the writing and editing process. This chapter helps aspiring

writers, editors, and industry professionals by walking them through how to approach micro-level editing, giving them the courage to try it on their own or other's work.

Didion, Joan, and Hilton Als. *Let Me Tell You What I Mean*. Kindle, Vintage Books, a Division of Penguin Random House LLC, 2022.

Joan Didion's *Let Me Tell You What I Mean* is a short anthology of twelve of Didion's nonfiction essays. In her essays, she examines and explores her own life experiences, with writing, education, and even places she has visited. This book is valuable because it allows readers to see how Didion explores herself in her writing throughout her life; allowing her to find her voice through how she expresses herself while trying to understand things that have happened to her. Her essays are in publication order within this book, allowing readers to see her growth over time as well as her voice development. Didion's collection of essays is important because it shows editors and writers that being creative in any field helps you learn more about yourself, which affects the writing and editing process. Didion is uniquely situated to write on this topic because she is a well-known author and writer who has written fifteen books. Her experiences with writing help show writers and editors that creativity is important and should be fostered. Her work points out that everyone has something valuable to say and bring to the table of discourse. Reading her work may help editors, writers, and industry professionals to see that everything does not have to fit in one box, but can be a combination of many things. It may also show writers, editors, and industry professionals that exploration within the writing process is important to the development of a project as well as listening to the input of others.

Ginna, Peter, editor. *What Editors Do: The Art, Craft, and Business of Book Editing*. The

University of Chicago Press, Chicago, IL, 2017.

This next collection of chapters is from the book *What Editors Do: The Art, Craft, and Business of Book Editing*. These five chapters are written by five different industry professionals whose experiences range from editors, literary agents, writers, and publishers. Each chapter explores the writers' careers or their experiences in their careers and how that relates to their writing and editing processes. Some chapters cover line editing, developmental editing, and what it takes to publish a book from start to finish. This collection expresses the importance of the writing and editing process, the connection between editor and writer, and keeping the target audience in mind at all times.

Ginna, Peter. "Where It All Begins." *What Editors Do, The Art, Craft, and Business of Book Editing*, edited by Peter Ginna, Kindle ed., University of Chicago Press, Chicago, IL, 2017, pp. 17–29.

In the opening chapter of *What Editors Do, The Art, Craft, and Business of Book Editing*, "Where It All Begins," Peter Ginna shows readers what editors do and how they begin their task of editing. He discusses the relationships among editors, agents, publishers, and writers, by exploring the passion that editors feel for manuscripts. His chapter expresses the importance of the connection between writer and editor, along with the connection an editor will have with a piece. He also outlines questions that editors ask when reading a manuscript to help writers and editors start thinking like editing professionals, by showing them how editing professionals approach manuscripts. This chapter is valuable because it shows things from the editor's perspective while also detailing for readers how important the relationships between these collaborators are.

GINNA provides his own experiences in a way that gives readers a glimpse into the roles he has undertaken as an industry professional. This chapter is important because it helps editors get into the mindset of a professional editor, helps writers start thinking about the multiple audiences that they may have, and allows industry professionals to see the benefits of both, all of which are needed in the writing and editing process.

Miller, Nancy S. "The Book's Journey." *What Editors Do, The Art, Craft, and Business of Book Editing*, edited by Peter Ginna, Kindle ed., University of Chicago Press, Chicago, IL, 2017, pp. 59–68.

Nancy S. Miller's chapter "The Book's Journey." from *What Editors Do, The Art, Craft, and Business of Book Editing* provides a glimpse into the world of a book editor, by exploring her experiences as an industry professional in this field. Her chapter dives into the process of falling in love with a draft and seeing it through to publication. She details the differences between developmental editing, copyediting, and line editing. She discusses communicating with authors and writers, the legal process of publishing a book, and even the process of creating the book jacket. Using her industry experience, she lays out a timeline of events for the publication process from the first step of acquiring the manuscript to the last step of publishing that manuscript. This chapter also expresses the importance of keeping the author's voice and intention within the piece when editing. "The Book's Journey" is important because it shows the writing and editing process in-depth and walks readers through what happens to a manuscript once an editor acquires it. This chapter would be valuable to industry professionals, writers, and editors because it gives a glimpse into the world of publishing and argues that like many

aspects of the professional industry, the publishing process is a collaborative one among many people.

Norton, Scott. "Open-Heart Surgery, Or Just A Nip And Tuck? Developmental Editing." *What Editors Do, The Art, Craft, and Business of Book Editing*, edited by Peter Ginna, Kindle ed., University of Chicago Press, Chicago, IL, 2017, pp. 85–95.

Scott Norton's chapter "Open-Heart Surgery, Or Just A Nip and Tuck? Developmental Editing," from the book *What Editors Do, The Art, Craft, and Business of Book Editing* explores the intricate role of the editor, by exploring how to balance the emotions of writers and empathize with them to help their drafts grow. This chapter goes into detail by explaining the author's perspective and the editor's perspective. When explaining their perspectives he mentions that the editor's main goal is to be the advocate for the audience. This chapter goes on to delve into the importance of market research, building a proposal, helping the author find their voice, and working collaboratively with a team. This chapter is important because it showcases the intricacies of the emotions that go into play within writing and editing. It is valuable due to its explanations from Norton's experiences as an industry professional and the depth it provides. This chapter would be useful for writers, editors, and industry professionals because of the focus it has on the emotional connections and empathy required of editors, along with the strong sense to always advocate for the audience, which is what a good developmental editor needs.

Saller, Carol Fisher. "Toward Accuracy, Clarity, and Consistency: What Copy Editors Do." *What Editors Do, The Art, Craft, and Business of Book Editing*, edited by Peter Ginna, Kindle ed., University of Chicago Press, Chicago, IL, 2017, pp. 106–116.

Carol Fisher Saller's chapter "Toward Accuracy, Clarity, and Consistency: What Copyeditors Do." from *What Editors Do, The Art, Craft, and Business of Book Editing* gives readers a detailed look and understanding of what it takes to be a copyeditor and what is required to be considered a good copyeditor. Saller utilizes her experiences as an industry professional to purposefully situate her chapter and to help readers better their understanding of what copyediting is. This chapter explores the importance of copyediting and what copyediting looks like in the publishing process. Saller provides figures and examples to help readers understand how certain edits affect the overall tone or feel of a draft. This chapter is important because it provides readers with detailed examples of what kind of edits copyeditors make, what they take into consideration when making edits, and what it takes to become a copyeditor. This chapter is valuable because it allows industry professionals, writers, and editors, to gain perspective by allowing them to understand that the amount of depth that goes into editing often is equal to the time spent physically drafting a book.

Witte, George. "This Needs Just a Little Work: On Line Editing." *What Editors Do, The Art, Craft, and Business of Book Editing*, edited by Peter Ginna, Kindle ed., University of Chicago Press, Chicago, IL, 2017, pp. 96–105.

George Witte's chapter "This Needs Just a Little Work: On Line Editing" in the book *What Editors Do, The Art, Craft, and Business of Book Editing* focuses on line editing and Witte's experiences as a line editor in the industry. His chapter explores the differences between micro and macro editing and he showcases that at times there can be differing levels of the two. He explains that line editing helps a manuscript or draft by providing clarity, consistency, overall flow of the content, and rhythm to the piece. He

encourages readers to ask questions when reading for editing purposes to help them see if anything needs to be changed and to drive the process along. This chapter is important because it gives a glimpse into the life of a professional copyeditor while also detailing what certain editing looks like. It is valuable because it provides industry professionals, writers, and editors, with a detailed understanding of how to make edits and what needs to be considered when making those edits, which can be applied to drafting as well.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. Kindle, Vintage Books, a Division of Penguin Random House, 2019.

Anne Lamott's *Bird by Bird: Some Instructions on Writing and Life* is a short two-hundred and twenty-two-page book that covers topics of writerly identity, writing, editing, building relationships with publishers, and teaching writers. Lamott is a Guggenheim recipient with several published books under her belt; she has also taught writing for many years. She has used her experience with publishing many successful novels, working in the industry, and teaching students to help her write this book. She uses her own examples and samples of her own work and presents them in a semiautobiographical way that reads like fiction.

This novel is valuable but what makes it informative is that it teaches readers, whether they are writers or editors that writing and editing go hand in hand. She also stresses the importance of taking things one step at a time when dealing with a daunting or overwhelming project, draft, or task. This book is important to the topic of the writing and editing process because it helps build good character and skills for approaching the drafting and editing process, while simultaneously teaching readers that treating people with compassion when editing does not mean holding back but rather being careful and

intentional with your approach. This book itself does not teach how to edit but informs how to interact with people and stresses empathy and compassion with others and oneself which is important to the writing and editing process.

Rude, Carolyn D., and Angela Eaton. *Technical Editing*, 5th ed., Pearson, 2010, pp. 30–41.

These last annotated chapters are from Rude and Eaton's *Technical Editing*. Rude and Eaton's book walks readers through the technical editing process step by step through the use of textual and visual examples. Their book covers major topics in technical editing from electronic editing, working with writers, copyediting, comprehensive editing, macro-level and micro-level editing, to formatting, just to name a few. The six chapters I chose to include illustrate their focus on the editing process and how that influences the writing process.

Dayton, David "Electronic Editing." *Technical Editing*, by Rude, Carolyn D. and Eaton, Angela, 5th ed., Pearson, 2010, pp. 75–91.

This chapter titled "Electronic Editing" is written by David Dayton and was included in Rude and Eaton's *Technical Editing*. This chapter delves into the process of editing electronically. It walks readers through how technical writers and editors make their edits electronically by utilizing visual examples and step-by-step guides. It discusses the trade-offs between editing on paper and editing electronically from a personal and professional perspective. It would be valuable to industry professionals, writers, and editors, because it walks readers through making edits on Microsoft Word through the Track Changes feature. It is important because it allows readers to see the benefits of electronic editing from the capability to automatically accept changes, and the speediness of electronic edits, to reader comments for specific sections of the document. Rude and Eaton's

*Technical Editing* is a Pearson textbook that provides insightful knowledge and detailed examples that give readers a strong understanding of the realm of Technical Editing. This chapter is useful because it provides readers with a thorough analysis of electronic editing and the benefits that could be reaped through practicing it.

Rude, Carolyn D., and Angela Eaton. "Collaborating with Writers." *Technical Editing*, 5th ed., Pearson, 2010, pp. 30–41.

This chapter, "Collaborating with Writers" in Rude and Eaton's book *Technical Editing*, explores the intricacies of the relationship between writers and editors. It stresses the importance of clear communication, asking for expectations up front, and the power of explanation when making edits. It is valuable for both writers and editors because it teaches them to consider the other person's feelings and perspectives when approaching their work, whether that is a draft or comments made on a draft. It is important because it tells readers to be professional when collaborating with others. It also describes the transmittal letter and walks readers through the importance of communicating your edits or changes to writers through the transmittal letter to help gather your thoughts and convey your intentions better. It has examples of a transmittal letter and includes what to look for when making your work more professional. One thing to note is the need for good syntax, grammar, spelling, and no typos when making edits because it makes you appear more credible. This chapter is useful because it breaks down the editing process from both standpoints when it comes to the interactions between writer and editor, which would be useful for industry professionals.

Rude, Carolyn D., and Angela Eaton. "Comprehensive Editing: Definition and Process." *Technical Editing*, 5th ed., Pearson, 2010, pp. 203–217.

This chapter, “Comprehensive Editing: Definition and Process,” from Rude and Eaton’s book *Technical Editing* explores the comprehensive editing process in great detail and depth. It provides an example of a policy through the differing stages of a comprehensive editing process and it walks readers through the conversations a writer may have and the changes required of the writer to make for a better user experience. It shows how a comprehensive edit is not just a line edit or a once-over; it takes everything into account from style, visuals, content, organization, and overall design. It is important because it shows the process of comprehensive editing, how to make those kinds of edits, and stresses the importance of keeping the intended audience in mind. This chapter is useful because it asks readers to start thinking like an editor. It is valuable because it asks them to start thinking of who will be using the document, and the purpose of the document. It also tells readers to keep the writer informed and ask them if they approve of the changes before they are made. This may be valuable for industry professionals, editors, and writers, because it would help them better understand how to edit, how to think like an editor, inform them on what editors do, and show them how to keep communication open with their writers.

Rude, Carolyn D., and Angela Eaton. “Copyediting for Consistency.” *Technical Editing*, 5th ed., Pearson, 2010, pp. 108–122.

In the chapter of *Technical Editing* titled “Copyediting for Consistency,” Rude and Eaton explore the importance of consistency within a document and the need to keep that in mind when copyediting. This chapter dives into the differing types of consistency from verbal, visual, mechanical, and structural, to content. It also delves into style guides and manuals, by explaining how many companies, journals, and industries have their own

manuals and guides that writers and editors need to be aware of. This chapter is useful because it provides readers with the necessary information on how to make informed decisions when it comes to copyediting for consistency and shows them what to keep in mind. It is valuable because it provides definitions for words in many sections and imagery for showing how to organize lists. This chapter may be useful to industry professionals, writers, and editors because it provides a thorough debrief and description of what copyediting is and the importance of consistency when writing or editing.

Rude, Carolyn D., and Angela Eaton. “Readers, Users, Browsers, Problem Solvers....”

*Technical Editing*, 5th ed., Pearson, 2010, pp. 16–30.

This chapter of Rude and Eaton’s *Technical Editing* “Readers, Users, Browsers, Problem Solvers...” focuses on how the intended audience should always come first when making edits. This section is devoted to showing its reader how to create a document with the reader in mind, format it, and make it easy for readers to use. It implores editors to consider the context of the document, which includes the situation in which the document would be used, the constraints surrounding the document, its accessibility, and even the layout of the document. This chapter is valuable because it emphasizes the importance of cues for readers which can be verbal, structural, or visual, it also explores noise in a document that could be distracting to readers. This chapter is useful because it stresses the importance of knowing the intended audience and keeping in mind how they will interact with a document when drafting and editing, allowing for industry professionals, writers, and editors to be audience-focused.

Rude, Carolyn D., and Angela Eaton. “Style: Definition and Sentence Structures.” *Technical Editing*, 5th ed., Pearson, 2010, pp. 218–231.

The chapter “Style: Definition and Sentence Structures.” in Rude and Eaton’s *Technical Editing* explores how a writer’s tone affects their piece, provides a comprehensive analysis of the sentence structure, and shows how to create sentences that provide clarity for readers. This chapter is valuable because it looks at the sentence structure on a deep level; it picks apart sentences and points out the main ideas for readers. It is important because it requires readers to begin to think about sentence-level editing through the purpose of the sentence itself and how it is structured. This chapter is useful because it gives a well-rounded look at the sentence structure and encourages editors and writers to look closer at their sentences and be more intentional when constructing or editing them.