PROOFREADING 101

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LESSON ONE

Introduction and Usage

Introduction

Welcome to Proofreading 101 through The PEN Institute. A few things before we dig in. This course material was originally created by author and editor Kathy Ide. Jenne Acevedo updated Kathy's material to comply with *The Chicago Manual of Style*, seventeenth edition, and *The Christian Writer's Manual of Style*, fourth edition, and then added additional content. Jenne worked closely with Kathy for several years, so you get the experience of two professional editors wrapped up in one course.

For the next four weeks, we will dive into the four elements of proofreading: usage, punctuation, grammar, and spelling (in that order). The lessons are designed to polish your skills, and the homework and quizzes are designed to test those skills and help you commit the material to memory. Some of the questions will be on material we covered in the course, and others will be for you to learn on your own, based on the lessons.

Do your homework and quizzes directly in Microsoft Word using Track Changes and Comments. Some proofreading tests require them to be done by hand, but not for this course. Do them on your computer, but first turn off spellchecker, grammar checker, and other help Microsoft Editor provides.

Answer keys and quizzes with Track Changes and Comments are included with each lesson. Be sure to complete your quizzes before opening the answer key. Do not be tempted to check your work until you are done. When you are correcting your quizzes, don't *only* look at the answer keys. Use the reference books to look up what you missed. The rule numbers or page numbers are included in the lessons (as available) to make it easier for you to get further help.

Tip for continued learning: If you wish to brush up on your skills after this course, *print out* each quiz and do them by hand to see what you remember. Then review what you missed in the lessons.

Why Is Proofreading So Important?

Every manuscript should be proofread. You read that correctly. *Every single one.* But what if it was already edited? It still needs a proofread. Why? Because no one can write perfectly, and no edit is perfect. Consider that this course, created by professional editors, has been proofread *at least twice* prior to sending it to you. Every year the instructor revises the material to keep it updated and proofreads it, and then it gets *another* proofread. Even then, students occasionally find errors in these lessons. Don't hesitate to point out an error if you find one.

Furthermore, the editing process can actually *add* proofreading errors. Imagine moving around large amounts of text, changing point of view, or reformatting a document. There's a lot that goes into an edit. So before the manuscript is sent out, it must be proofread to catch all those annoying typos that slipped *into* the masterpiece. It must be proofread to make sure the formatting is consistent, the sentences are punctuated correctly, the grammar is accurate, and the words are spelled correctly and used correctly.

Top Ten Reasons to Proofread
1. Errors can decrease the chance of acceptance by a publisher.
2. Errors can cause miscommunication.
3. Errors can cause confusion.
4. Errors can give an unprofessional appearance to publishers and readers.
5. Errors can be embarrassing.
6. Errors may cause readers to take the author, and the message, less seriously.
7. Errors can affect book sales.
8. Errors can be distracting.
9. Errors can cost more money.
10. Errors can create a poor reputation.

Details are important. A solid manuscript must be professional. And as Christians we want everything we do to honor God. That's why it's so important. Carefully proofreading a manuscript won't guarantee a best seller. But a professional proofread is one step closer to whatever type of "success" God has in mind.

Proofreading Versus Other Editing

As the last step in the editing process, a proofread typically changes *only* what is specifically wrong. The proofreader does not rewrite or offer suggestions or make comments. If you are used to copyediting or content editing, this may be a challenge at first. The purpose of a proofread is to catch final errors before printing, so it is not the time to recommend changes beyond usage, punctuation, grammar, and spelling.

Proofreaders often work directly with publishers and revise in PDFs. At this stage in the process, the manuscript has typically gone through several edits, so any concerns about style and structure have already been addressed. Anything that is left is at the discretion of the author and publisher. If the proofreader finds something beyond the scope of a proofread, it should be addressed immediately with the publisher or author.

For this course, students should proofread all material, not copyedit or line edit. Students can make comments to the instructor and ask questions using Comments in Word.

Industry-Standard Reference Materials

The first step to the best proofread is to use the right tools of the trade. If you are just beginning in editing or proofreading, these are the big ones to have on your shelf or, better yet, your desk. These reference manuals are the tools you need to finalize the manuscript.

1. *The Chicago Manual of Style*
2. *Merriam-Webster's Collegiate Dictionary*
3. *The Christian Writer's Manual of Style* (by Robert Hudson)
4. *The Elements of Style* (by Strunk and White)

The only reference that supersedes these books is the publisher's style guide, which differs with each publisher. If the manuscript does not have a publisher yet, use these in the order listed above. If one contradicts the other, stick to the one higher on the list.

You might be wondering why there are so many reference materials. Can't an editor just pick one? No. And actually, there are many more references an editor can use. But these are the top references for editing books in the Christian publishing industry.

Do you need to purchase all of these right away to begin taking clients? Possibly. However, there are online versions of the first two. The third is a must for any proofreader or editor working in the Christian market. The last one is inexpensive and available online or in many second-hand bookstores.

The Chicago Manual of Style (*CMOS*) is most widely used for punctuation and grammar. The seventeenth edition (released in August 2017) is more than 1,100 pages long, so it's not the easiest reference to master. The hardcover book has so much information that finding what you need can take time. It also includes sections on the publishing process, permissions, and citations. Once you become familiar with it, you can find what you are looking for fairly quickly. And when you find something specific, it's best to make notes in the margins and put tabs on the sides for your own future reference. The more you look up, the more you learn and remember.

The online version of *CMOS* is incredibly helpful in order to search for things quickly while editing. If you are not sure how to identify what you are searching for, do a Google search first. Find what you seek, and then search for it in *CMOS*.

What does *CMOS* specifically say about proofreading? Review *CMOS* 2.100–2.140 for detailed information about the stages, how to proofread, what to look for, how to mark proofs, and proofing in both print and electronic formats.

Merriam-Webster's Collegiate Dictionary, Eleventh Edition (*MW*) is the standard for spelling and usage. Many different dictionaries are available, but this is the preferred one in the industry. It is important to note that this dictionary trumps *CMOS* for spelling issues in most cases, except for technology words that are more recent. (Since *CMOS* was new in 2017, the tech words are more accurate there. But the *MW* online Collegiate version would be the most accurate version to compare with *CMOS* for tech terms.) However, always defer to the publisher's requirements.

The last printing of the eleventh edition was done in 2014, which makes it out of date. An e-book is often included with the purchase of the print book, but that would only be as current as the latest print version. While the dictionary is occasionally updated in print, the online version has the most current listings.

MW has two online sources with examples, education, and more. The free version has videos, quizzes, a thesaurus, and more fun things to do with words. The paid subscription ($29.95 per year) is the *Unabridged Dictionary* with the most words and no ads. The paid unabridged site also includes the *Collegiate Dictionary*, *Collegiate Thesaurus*, *Medical Dictionary*, and more.
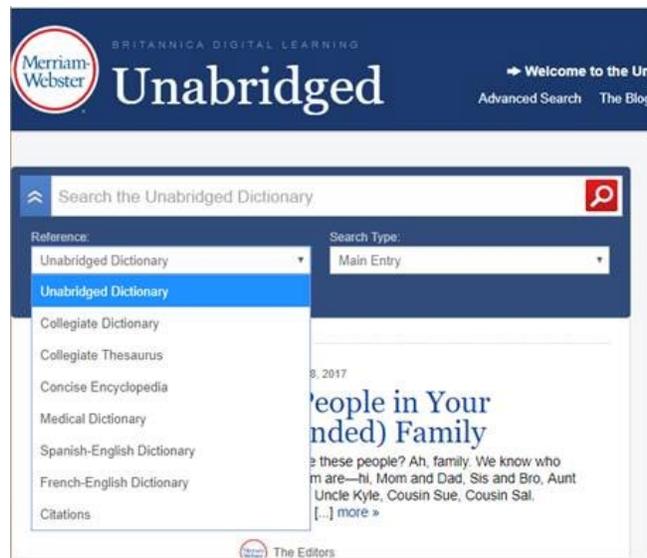
A *MW* app is available on both Google Play and the App Store to have a dictionary handy everywhere you go. It is most comparable to the *Collegiate* version. The free app has ads, while the paid app has no ads.

According to Merriam-Webster Corporation, the online *Collegiate Dictionary* on the paid unabridged site is always the most accurate and up-to-date version available. Find it in the drop-down box under *Reference* below the default *Unabridged Dictionary*. It is also the one recommended by The PEN Institute and your instructor.
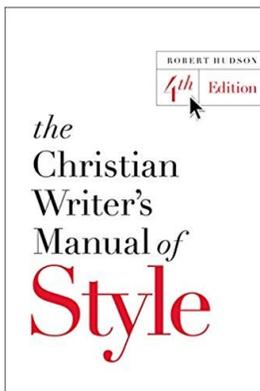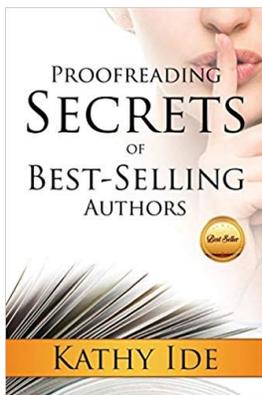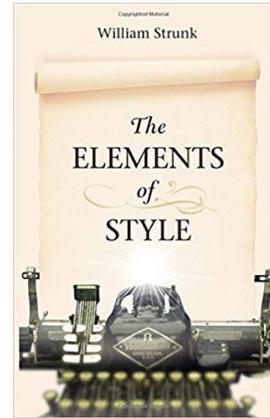

The Christian Writer's Manual of Style (*CWMS*) is used for issues directly related to religious material. The current version is the fourth edition. Since *CMOS* doesn't cover many items related to the Bible, *CWMS* is the standard for all Christian writing. Find how to reference Scripture, when to abbreviate books of the Bible, when to capitalize religious terms, and more. This thorough reference book also includes many other elements to assist in both proofreading and editing.

Read pages 314–317 for Robert Hudson's "Ten Commandments for Proofreaders" and "Standard Proofreading Marks."

CWMS began as Zondervan's style sheet. As it grew and grew, others asked to use it. Though it is too big to be considered a style sheet, it's still Zondervan's "style," just in a manual. Most publisher's style sheets show what strays from these *CWMS* rules, or they show their preference when styles contradict one another. Style sheets are also used to clarify ambiguities and exceptions or even teach authors and editors.

The Elements of Style has been used for decades to understand how to write with good style. Its simple explanations and examples are important reminders for both writers and editors about how to write well. However, since style is beyond the scope of proofreading, we will not be referencing this book in our course. It is highly recommended for all other levels of editing.

Please note that *Proofreading Secrets of Best-Selling Authors* by Kathy Ide is also a good resource. However, it was based on *The Chicago Manual of Style*, sixteenth edition, and *The Christian Writer's Manual of Style* published in 2004. An updated version has not been released, but many editors use it and make their own updates. It also provides information from a previous edition of *The Associated Press Stylebook* (*AP*), which is used for articles and media. Since *AP* is beyond the scope of this course, we will not cover its use other than to note the main difference is that it replaces *CMOS* for articles.

If you have or wish to purchase *Proofreading Secrets*, be sure to check *all material* against the newest reference materials and make notes for yourself. While some of the rules remain unchanged, many rules are quite different since the book was released in 2014.

Good editors provide references for these books when editing. Adding a Comment in the manuscript with a *CMOS* citation or details from any other reference book doesn't only prove that you know your stuff but it also shows the writer where to find the correct information in order to learn how to do it properly next time. However, in a proofread you most likely *won't* cite your references since it's the final step. But be sure to know where they are located in case you are asked to cite why you made a specific change.

Microsoft Word Track Changes

Microsoft Word is the industry standard for editing documents. Track Changes and Comments are built-in functions and work very well for both the editor and client to edit a document, track suggested additions and deletions, and revise the content. Editors who are not familiar with these tools must learn how to use them properly.

A quick Google search will show multiple articles and suggestions to learn both. Microsoft Office has this tutorial in their documentation. This article and this article have been helpful for some students, but there are many more articles and tutorials out there. If you find one you prefer, send it to the instructor.

The PEN Institute also offers a Lesson Pack called [Editing in MS Word](#) and is currently creating a webinar to teach these skills.

This course *requires* the use of both Track Changes and Comments. All quizzes must be done using Track Changes. Comments are highly recommended to make notes to the instructor or ask questions. Any homework assignment turned in *without* the use of Track Changes will not be reviewed by the instructor and will not be counted toward the Certificate of Completion. Carefully read the instructions for each homework assignment and quiz, and be sure to follow them. Ask for clarification if needed at any time.

Typos

How can you make the manuscript as error-free as possible? Start by getting rid of typos.

A typo is usually a mistyped word. Running the spellchecker can catch some typos. But sometimes, a mistyped word is a correctly spelled word, just not the right word for that sentence. Homonyms are usually the culprit here: either homophones (words that *sound the same* but have different meanings or different spellings) or homographs (words that are *spelled the same* but have different meanings or different pronunciations).

A typo is also a sentence in which a word is missing, a word is there that shouldn't be (like a duplicate or other addition), or words are typed in the incorrect order. There are also many words the spellchecker won't catch.

Missing punctuation is also considered a typo. For example, you have an open quotation mark but no closing quotation mark. Or there's no punctuation at the end of a sentence. If you forgot to indent a paragraph, or you indented one paragraph more or less than the others, or there's a blank space between paragraphs, those are typos too.

Text or punctuation in bold, italics, or even another font that shouldn't be set that way is also a typo. This can happen if you've cut and pasted text. Or if you've realized something should not be in bold or italics, and you fixed it, but you missed a little part, like a period or quotation mark or parenthesis.

If you've centered a line of text, like a chapter heading, and your word-processing program has a left indent on that line, the text is not properly centered. That's also a typo.

Unseen paragraph marks and other formatting symbols can cause typos. When you cut and paste text from online sources, you might notice the text doesn't flow correctly from one line to another. If you show the paragraph marks, you might see a circle instead of a dot to show individual spacing. The dot is a single space. The circle is a nonbreaking space, which often causes formatting issues for subsequent characters. Once those nonbreaking spaces are removed by deleting them and adding a regular space, the problem is resolved. This won't be an issue when proofreading in PDFs, but when doing a final proofread in MS Word before a manuscript goes to typesetting, you may encounter this one.

Since the human eye tends to see what the mind expects to see, catching typos can be tricky. Hence, the need for a solid proofread. And as you'll learn, the proofread isn't only for catching a missing comma; there is a lot more to it. Proofreaders need to know the formatting preferences and specific style guide requirements in order to catch everything.

Catching Typos

It's hard for the writer and even the editor to catch all the typos because they are so familiar with the manuscript. They know what they *meant* to say or what was explained, so they miss what's actually there. This is where a set of fresh eyes is needed. A proofreader is unfamiliar with the text, so typos tend to jump off the page, at least for an experienced proofreader.

How do you learn this skill? Practice. Practice. Practice. Be the pesky "grammar police." When you read something that *looks* wrong, it probably is. If you stumble while reading, there might be an error. Review and research the potential problem, and then figure out what it should be. Do this everywhere you go. Proofreading errors can be found in the craziest places.

Inconsistencies

When it comes to punctuation, usage, grammar, and spelling, most things are black and white, right or wrong. But a few things are left up to the author's discretion. In those situations, make sure the manuscript is consistent throughout. Even if the style guide goes against the industry standard (and some do), be sure the rule breaking is done the same way in every instance.

Here are some of the things you'll want to check for as you proofread for consistency.

Dashes or hyphens. Today's word-processing programs can convert double hyphens (--) to en dashes (–) and em dashes (—). We'll discuss the use of both kinds of dashes in lesson 2. The point here is that whether you decide to use dashes or hyphens, be consistent throughout. And if you use em dashes, use en dashes too.

Straight or curly apostrophes and quotation marks. Today's word-processing programs can convert straight apostrophes and quotation marks to directional ones. If that option is selected some of the time you're typing and not selected other times, you'll end up with inconsistencies. If you copy and paste something from the internet, it will probably have straight apostrophes and quotation marks. To make sure these are consistent, check to see that the "smart/curly quotes" option is selected, then use Find and Replace. Type an apostrophe in each box, then click Replace All. Do the same thing for quotation marks. This is also covered more in lesson 2.

A quick side note about the two previous inconsistencies: Learn to use macros to catch all of these and save yourself lots of time. The PEN Institute offers training in the use of macros. This would not work for printed material or PDF files, but it will work for proofreads done in Microsoft Word.

Fiction details. As you proofread a novel manuscript, you may wish to create a profile for each character to keep track of things like the spelling of names/nicknames, eye color, hair color/length/style, and/or family details (parents, siblings, childhood memories). You may also want to create a timeline, keeping track of the day and date each scene occurs, to make sure events in the story happen in a realistic manner.

A style sheet should be provided to you with some of this information, but it may not include what you need. Detailed style sheets are even more important for series to maintain consistency.

Formatting

While the proofreader is not responsible for final formatting (the publisher is), the proofreader must note any issues or inconsistencies in formatted material. As mentioned under "Typos" earlier in this lesson, this is part of a proofread.

1. Standard manuscript formatting for the book publishing industry is Times New Roman, 12-point font, double-spaced, 1" margins on all sides, with 0.5" indents for new paragraphs. Publishers may have specific in-house styles, but this is the general rule. When working in a PDF, this may vary. Just be sure the formatting is consistent.
2. Boldface text, underlined text, or italicized text must be used correctly and consistently.
3. Capitalization and use of all caps in headings, subheadings, and other content must be consistently formatted.
4. The typeface (font) and font size must be consistently used throughout. All main content should be in one font and size. All headings and/or subheadings must be in their own font and size, and so on.
5. Spacing between letters, words, sentences, lines, paragraphs, graphics, photos, tables, and pages must be consistent.
6. Indents for all levels of content must be done consistently, even if each level of content differs in style.
7. Bullet points and numbered lists must be done consistently. It is best to stick with either bullets or numbers, unless they are used for specific reasons. However, this is ultimately a style decision.

All formatting in a manuscript, whether listed here or not, should be reviewed for consistency. The use of copy-and-paste functions often introduce multiple formatting issues. Note anything that differs from standard formatting.

Usage

Many words in the English language are spelled differently when used in different contexts, with different meanings or as different parts of speech. Some words may be hyphenated or spelled as two words, depending on how they're used in a sentence. Here are some of the most common usage issues.

For a more detailed list, see the "Glossary of Problematic Words and Phrases," *CMOS* 5.250.

For more details on any of these words or others, look them up in *Merriam-Webster's Collegiate Dictionary*. Be sure to note the part of speech as well as the definition.

affect/effect
Affect is always a verb. (There is one exception, a noun in psychology terminology, but that's rarely used.)

Affect means "to influence," or it can mean "to assume or to pretend."

Effect can be a noun, meaning "result."
Effect can also be a verb, meaning "to bring about."

a while/awhile
A while (two words) is a noun meaning "a period of time."

Awhile (one word) is an adverb meaning "for a period of time" (*for* is part of the meaning).

any more/anymore
Any more (two words) is an adjective. It means "any additional."

Anymore (one word) is an adverb meaning "any longer."

back seat/backseat/back-seat
Back seat is two words when used as a noun and one word when used as an adjective.

bad/badly
Bad is an adjective. In addition to the obvious definitions, it can mean "suffering pain or distress," as in "I felt *bad* yesterday," meaning I experienced a condition of *suffering pain or distress*. (*Bad* describes the *condition*, which is a noun.)

Bad can also mean "sorrowful or sorry," as in "Marion felt *bad* about mailing her manuscript." *Sad* or *sorrowful* describes the *condition* that she experienced. (So you'd use the adjective *bad*.)

Badly is an adverb. It means "in a bad manner," as in "He played piano *badly*." (*Badly* describes the verb *played*; it defines *how* he played.)

Badly can also mean "to a great or intense degree," as in "If you want something *badly* enough, you'll work hard to get it." (*Badly* describes the verb *want*; it defines *how much* you want.)

ensure/insure
Ensure means "to assure," "to secure," or "to make something certain or sure."

Insure means "to guard, protect, safeguard, or shield." (This is what your insurance company does.)

every day/everyday
Every day (two words) is a combination of an adjective and a noun. *Every* (adjective) modifies *day* (noun).

Everyday (one word) is an adjective, which means it describes a noun. It can also be used as a noun, but this is rare.

farther/further
Farther refers to a measurable distance or space.

Further indicates a greater degree.
However, *MW* says these words are interchangeable "whenever spatial, temporal, or metaphorical distance is involved." For best practice, stick to the different definitions.

foreword/forward/foreward/forword
Foreword is a noun. It refers to the words (w-o-r-d) you see at the beginning of a book before (f-o-r-e) the main content.

Forward can be either an adverb or an adjective. It means "toward (w-a-r-d) the front." (It can also be a noun when referring to a player on a sports team.)

Foreward and *forword* are not actual words. Please note that *forward**s*** is not correct either. See "Commonly Misspelled Words" in lesson 4.

good night/goodnight/good-night
Good night is spelled as two words, except when it's used as an adjective. Then it's spelled with a hyphen ("a *good-night* kiss").

its/it's/its'
Its is possessive ("its style").

It's is the contraction for "it is" or "it has." Examples:

      "*It's* a beautiful morning." ("*It is* a beautiful morning.")
      "*It's* been a great day." ("*It has* been a great day.")

NOTE: There is no such word as *its'*.

onto/on to
Onto (one word) is a preposition meaning "to a position on top of something else."

On to (two words)—*On* is an adverb and *to* is a preposition, as in "We moved *on to* the next building." *On* modifies the verb *moved*—*on* is how we moved. *To* is the beginning of the prepositional phrase "*to* the next building."

NOTE: *Onto* can also be used to mean "aware of," as in "I'm *onto* you!"

prophecy/prophesy
Prophecy ("pra-fe-SEE") is a noun, meaning "a prediction." It's what someone might see. And it's spelled with a *c*. (A little pneumonic device for you there.)

Prophesy ("pra-fe-SIGH") is a verb, meaning "to predict." A prophet might "sigh" when he *prophesies*. (Use an *s* for prophe-sigh.)

set up/setup/set-up
Set up (two words) is a verb.

Setup (one word) is a noun.

under way/underway
Under way (two words) is an adverb meaning "in motion" or "in progress."

Underway (one word) is an adjective meaning "occurring while traveling or in motion." For example, "The jet received an *underway* replenishment of fuel."

X-ray/Xray/x-ray/xray
X-ray is spelled with a capital *X* and a hyphen when used as a noun.

x-ray is spelled with a lowercase *x* and a hyphen when used as a verb.

Xray is spelled with a capital *X* and no hyphen when used as the communications code word for the letter *x*.

Commonly Misused Words
Below are some commonly misused words. A lot of these issues can be resolved simply by looking up a word in the dictionary and paying close attention to its definition and noticing what part of speech it is. But they're such common words that most writers don't think to do that.

See *CMOS* 5.250 for a detailed list of good usage versus common usage in the "Glossary of Problematic Words and Phrases."

anxious vs. eager
Anxious indicates "fear or nervousness." The root word of anxious is *anxiety*.

Eager indicates "a strong desire or interest."

as vs. like
Use *as* when comparing verbs or verb phrases.

Use *like* to compare nouns and pronouns.

between vs. among
Between indicates a relationship of two people or things. It is also acceptable for more than two entities that have a one-to-one relationship.

Among indicates more than two entities or collective relationships.

different from vs. different than
Different from is most often the appropriate usage.

Different than is only used when a dependent clause follows *different*. It actually means "different from what." If you can substitute this meaning, use *different than*. Otherwise, always use *different from*.

See *CMOS* 5.195 for a list of words with their correct prepositions.

each other vs. one another
Contrary to popular belief, these phrases *can* be used interchangeably for two or more, but the traditional style is still preferred for editing and proofreading.

CMOS says, "Traditionalists use *each other* when two things or people are involved, *one another* when more than two are involved." *MW* says they have been interchangeable since the sixteenth century. They are used both ways in many Bible versions. Although the traditional style is recommended, ask the publisher for clarification.

fewer vs. less
Fewer refers to quantities or numbers of plural nouns (fewer calories).

Less refers to amounts of singular nouns (less sugar).

"There are fewer/less wholesome novels in the ABA than in the CBA."

"Fewer wholesome novels" would mean there is a smaller quantity or number of them. "Less wholesome novels" would imply that the novels in the ABA are less wholesome. Although both meanings *may* be true here, *fewer* is most likely correct in this example.

Is the sign you see at the supermarket checkout stand that says "Ten Items or Less" correct grammar? No. Technically, it should be "Ten Items or Fewer," because *fewer* refers to quantity or number.

Percentages tend to cause confusion here. [Read what *CMOS* says](#) about it.

lay vs. lie
Lay (present tense) means "to put or place something or someone down." *Lay* is a "transitive verb," which means it requires a direct object (the "something or someone" that is put down).

The past tense of *lay* is *laid*.

The past participle form of *lay* is *had laid*.

> "Donita laid her five-hundred-page manuscript on the dining room table."
> "Tracie had laid the last page of her manuscript on the table seconds before her nephew spilled the two-liter bottle of soda."

Lie (present tense) means "to rest or recline." *Lie* is a state of being. It's an "intransitive verb," so no direct object follows.

The past tense of *lie* is *lay*.
The past participle form of *lie* is *has lain*.

> "Gloria lay awake all night, dreaming of the day her novel would be published."
> "Jill has lain in bed ever since she got her fifteenth rejection letter."

that vs. which
That is used with "restrictive clauses," phrases that narrow a category or identify a particular item in that category.

Which is used with "nonrestrictive clauses," phrases that add something about an item already identified.

Which clauses require commas; *that* clauses do not use commas.

was vs. were
Was and *were* are both used to form the past tense of the verb *to be*. Which one you use in a given context is a question of mood.

If you're stating a fact, that's the indicative mood. With a single noun or pronoun, use the word *was*. "She was writing a book," for example. For a plural noun or pronoun, use *were*. "They were coauthoring a manuscript together."

If you've got a condition or probability, that's the subjunctive mood, when you'd use the word *were*, even for a singular noun or pronoun. There are six instances in which the subjunctive mood is used:

1. A condition contrary to fact: "Oh, I wish I *were* an Oscar Mayer wiener."
2. A supposition: "Suppose Beverly *were* to arrive right now."
3. An improbable condition: "Carrie drank the Pepsi as if there *were* no tomorrow."
4. Uncertainty or doubt: "If I *were* to marry you, how would you support me?"
5. Necessity: "If it *were* absolutely necessary, I could rewrite my entire manuscript."
6. A desire: "Jennifer wishes she *were* going to the prom with Brandon."

Word Used as Words

When referring to a word or phrase in text that is not being used functionally, the word(s) should be italicized or enclosed in quotation marks. Italics are the preferred choice. However, quotation marks may be used when other words are italicized nearby, such as when noting foreign words in italics or providing definitions. See *CMOS* 7.63.

> Any form of the verb *to be* is considered passive writing.
> Is there really a difference between *may* and *can*?
> *Agape* is the unconditional love of God.
> He said *beware*, which meant "beware and continue to be aware."

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Lesson 1 Homework and Quiz

Now it's time to practice what you have learned and test your skills. Prior to opening the separate document, be sure to *turn off* the automatic spellchecker and grammar checker in Microsoft Word. Then use Track Changes and Comments to complete them. If you are not familiar with these features, review them online here.

When editing and proofreading, do not add or delete *single* letters or characters. Be sure to delete the *whole* word and add a new *whole* word. It can be confusing for the reader and even hard to see if individual characters are changed without other changes around them.

This course's requirements differ from our other courses. In order to receive a Certificate of Completion, you must complete <u>at least one homework assignment and one quiz per lesson</u>. You may choose to do all the assignments for more practice, which is highly recommended but not required.

When you're taking the quizzes, you may use whatever reference books you have at your disposal … *if you wish*. However, you may get more out of the lessons if you don't. The purpose of a quiz is to help you see what you think you know. And you may discover, when you review the answers, that you don't know as much as you thought you did! And that's fine. This course includes the most common things people *think* they know—even editors—until we look them up.

GROUP COURSE NOTE: Throughout the course, you are encouraged to read your fellow classmates' posted assignments in the Google Group. This will give you more ideas for what you can do yourself. And please feel free to offer feedback on these assignments. If you read a classmate's work and think, *Wow, that's great*, post a message to the class saying so. If you notice something that you think could use some improvement, but it's not something the whole class could benefit from, please email that individual personally with your constructive suggestions (given in a kind and loving manner, of course). The Google Group can be an amazing tool to get to know one another as fellow editors, encourage one another, and share information. The more active you are on the forum, the more this course benefits all participants.