

Edition

The journal of the Editors' Association of Canada, Toronto branch

OCTOBER 2009

Thoughts on certification from EAC's first four Certified Professional Editors

- Report from your
National Rep
- Past program report:
We don't have any time!
- What do you do...
- Networking
- Wordplay



Edition

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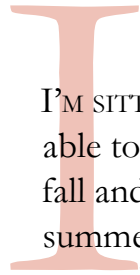
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Editor's note



I'M SITTING HERE WITH A SWEATER AND TWO T-SHIRTS, BARELY able to feel my fingers and toes, mystified that it's already fall and time to boot up the old furnace. Where did the summer go? I spent most of it in front of the computer, or working on some financial manuscript, or an issue of *Edition*.

With certification testing coming up in November, I was curious as to what thoughts the first four Certified Professional Editors (CPEs) had on studying and taking the tests, and if they had any advice to offer those editors currently preparing for testing. Marion Robb-Gardner interviewed each of the CPEs, and I think you'll discover a great deal of information regarding testing and reasons to consider pursuing certification. Emily Dockrill Jones wrote a witty piece on the overuse of the exclamation mark on websites. Overusers, beware!!! And, of course, Jordan Bargent has provided another Networking column to keep you in the know regarding writing-related events, festivals, and workshops.

I'd like to start a member news section. If you have something noteworthy to mention about success you've had—whether it be a new client or market, or an award or certification of some kind—drop me a line with the info and I'll add it to the new section.

Please feel free to send along comments and story ideas. Note that content deadlines are the 15th of each month for the following month.

Take care and be well.

Alethea Spiridon
Newsletter chair
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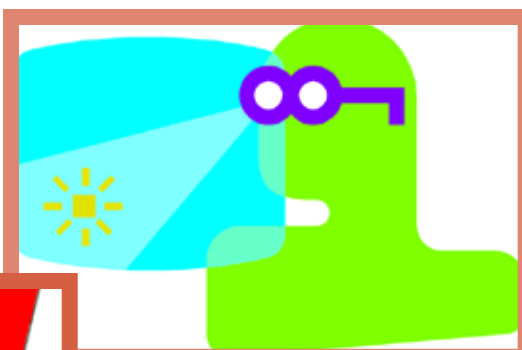
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Past program report:

We don't have any time! Let it go!

*Editors get an insider's view
of the production department*

By Nancy Foran

THE MAY PROGRAM CERTAINLY FEELS as though it happened a long time ago, but those of us in attendance won't want to forget what we learned any time soon. Kimberly Sullivan, Production Manager at StayWell Health and an instructor in the Ryerson Publishing Program, gave us the inside scoop on the person who can be an editor's best friend (sorting out that disastrous font problem) or worst enemy (production managers have a particularly emphatic way of uttering the phrases "no more changes" and "that's not in the budget").

She started off by giving us this handy definition: production is the execution of the design, the purchasing of materials and

services, the scheduling and routing of work, the coordination of manufacturing the book and distribution requirements, and the maintenance of records. It sounds like a tall order, and it is.

We were also shown two rather memorable diagrams. One mapped out the publishing process in a perfect world, and the other mapped it out in the real world. The number of additional arrows and boxes in the "real world" diagram could keep one up at night. Lucky for us editors, it's the production department that has to sort out that spaghetti factory!

A managing editor once told me that ideally you want three things: you want it cheap, you want it done well, and you want it done fast; but the best you can hope for is to get two out of the three. Kimberly explained production's three priorities—low cost, high editorial quality, and the production schedule—and how they can shift depending on the project. So editors need to communicate





Lucky for us editors, it's the production department that has to sort out that spaghetti factory!

their priorities to production, who can then take the necessary steps to ensure the project is on budget and done well (even though it might take a while), is on time and done well (even though it might get expensive), or is on budget and on time (even though the quality might suffer).

While there's no arguing that designing a book is an art form, Kimberly explained that marking up those beautifully designed pages is an art form too. She counselled that little details, like writing legibly in ink, can make all the difference.

Good design is like an invisible road map that shapes a structure and creates a mood. As the conduit between editorial and design, production people can often help editors better

understand the fundamentals of good design. As a crucial last set of eyes before files go to the printer, production can also catch problems with fonts, trapping, or images that may have slipped by the proofreader.

Kimberly also shared with us her guiding principal regarding making minor changes once files are at the printer: let it go. But perhaps the most important advice she gave us was that “if production can't understand it, nobody can understand it.”

So talk to your colleagues in production and make sure they understand you! ■■■

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■ For your day planner pages

Executive meeting

October 19, 2009
(Moved from October 12 due to Thanksgiving)
6:30 PM
EAC National office
27 Carlton Street, Suite 505
All members are welcome.
RSVP: toronto_br_secretary@editors.ca

General meeting

Monday October 26, 2009
7 PM New members Q & A
7:30 PM Business session
8 PM Program: Working with self-published authors. Speakers to be confirmed.
9 PM Mix-and-mingle

The Women's Art Association of Canada
23 Prince Arthur Avenue
Members free/non-members \$10

■ Welcome new members!

As of August 1, 2009, the Toronto branch has 617 members: 326 voting (including 2 honorary life members), 242 qualifying, 29 student members, 4 Francophone members, and 12 emeritus members. The new members are:

Elizabeth Groskorth
Elizabeth Murison
Tania Pattison
Pamela Thompson
Larke Turnbull
Stephen Vogan

Hotline registration

ONE OF THE GREAT BENEFITS OF MEMBERSHIP IN EAC IS THAT employers advertise employment and contract opportunities to members. Full-time positions are posted to all members through the National Job Board. (Please check the EAC email forum or Interactive Voice.)

Temporary positions are posted through the hotline. If you are a Toronto branch member and looking for temporary or freelance work, you can opt to receive employment opportunity notices by email as they become available. Register to receive hotline notices by sending your name and email address to toronto@editors.ca. Registration expires at the end of each month. Hotline registration begins on the first of each month.

Please contact the branch every month to be listed again.

Telephone: 416 975-5528

Fax: 416 975-5596

Email: toronto@editors.ca



Seminar chair report

By **Emily Dockrill Jones**

THE WEATHER MAY BE GETTING colder, but the seminar season is just heating up!

October brings the first—and second—of our brand-new seminars: *The Secrets of Syntax*, with Frances Peck; and *Adobe InCopy*, offered in partnership with Front Runner Training.

Rounding out the month is another Frances Peck offering, *Plain Language: Building Results*, as well as the revised, hands-on version of Craig Saunders' *On-Screen Proofreading with Adobe Acrobat*.

Full seminar details can be found on the Web at www.editors.ca/branches/toronto/seminars. Book your spot immediately using our new online registration system, powered by GiffTool.

Don't forget to check out the rest of our fantastic lineup while you're there, including our other two new seminars, both offered

in early November: *Online Research Tools and Social Media*, presented by Joan Vinall-Cox; and *Writing and Editing for the Web*, with Emily Dockrill Jones. ■■■

Upcoming seminars

- **October 17: *The Secrets of Syntax* (Frances Peck)**
- **October 23: *Plain Language: Building Results* (Frances Peck)**
- **October 25: *On-Screen Proofreading with Adobe Acrobat* (Craig Saunders)**
- **October 28: *Adobe InCopy* (with Front Runner Training)**
- **November 2 (AM): *Book Proposals* (Ian Coutts)**
- **November 2 (PM): *Online Research Tools and Social Media* (Joan Vinall-Cox)**
- **November 14: *Writing and Editing for the Web* (Emily Dockrill Jones)**
- **November 18: *Harnessing the Business Writing Process: Proposals, Reports, and Media Releases* (Paul Lima)**
- **November 21: *Substantive Editing* (Rosemary Shipton)**
- **November 28: *Eight-Step Editing* (Mike Tanner)**
- **December 5: *Proofreading* (Jennie Worden)**

Report from your national rep

News from the NEC Quarterly Meeting

ON SEPTEMBER 12 AND 13, THE National Executive Council assembled in Saskatoon for a day of brainstorming and a day of association business. Taking the time to be creative and to figure out priorities is something that every enterprise should do on a regular basis. The EAC has been working with its current strategic plan for about six years, and the organization has seen many changes and challenges in that time: certification, membership, finances, standards, publications, and volunteers, which all require planning and supervision.

Priorities

So what should our priorities be for the next year or three? It likely depends on who you ask.

- Are you a senior editor, or are you new to editing?
- Are you looking for information, work, training, networking, or friends?
- Do you want more services and information in French?
- Do you want membership in an association that just scrapes by financially, or do you want to be part



of something that can afford to invest in programs that will increase the value of the EAC brand and raise the professionalism (and rates) of editing in Canada? (Likely the latter, based on the majority of Yes votes on the member-initiated fee-increase motion at the June AGM.)

Get involved

Here's a tip for getting a lot more out of your membership: volunteer for a committee. Information on association opportunities is available here: www.editors.ca/members/getinvolved/association_ops/index.html

Volunteering for Toronto branch committees and leadership positions is another great way to boost your career. Find



out more by contacting our vice-chair, Rachel Stuckey, at toronto_br_vice-chair@editors.ca.

Budget meeting

Finally, the next NEC meeting will focus on the 2010 budget, and many important questions need to be answered, including:

- Where should we invest our money?
- How many new members will join?
- How many members will not renew their membership?

In preparation for the budget meeting, any input you can provide to help answer these questions would be appreciated. ■■■

Ken Weinberg,
National rep, Toronto branch

www.editors.ca/members/getinvolved/association_ops/index.html

Q&A WITH EAC'S FIRST CERTIFIED PROFESSIONAL EDITORS

By Marion Robb-Gardner

THINKING OF TAKING THE PLUNGE AND GETTING EAC-CERTIFIED? Willing to test your mettle alongside Canada's best editors? Want official recognition of your high level of knowledge and skill? Read what the first four editors to have successfully completed all four levels of testing, and earn the CPE designation, say about the experience—and the benefits—of certification.

Ann-Marie Metten, CPE

How long have you been an editor, and what kind of editing do you do?

I have worked as an editor since graduating from university and attending what were then known as the Banff Publishing Workshops in the summer of 1982. That fall, I managed to find an in-house job with a law publisher proofreading law books here in Vancouver, and eventually advanced

to a junior editor position before the Western branch office folded in the recession of 1984. I began freelance editing and writing at that time, found another in-house editing and typesetting job, began book design classes with Robert Bringhurst, and generally went on from there to launch a freelance career that has ranged from technical to legal to trade editing.

In 2000, I began copy editing fiction for Raincoast Books and had the privilege of proofreading one of the Harry Potter books



when it went from hardcover to paperback. Since then I have freelanced for both book and magazine publishers, preferring to copy edit books, but also enjoying a five-year stint as assistant editor (still freelance) at *Alive*, a local natural health magazine that is published nationally.

My main book publishing clients are Douglas & McIntyre Publishers and Whitecap Books, so the editing I do ranges from copy editing and fact checking for superb trade non-fiction, to verifying that ingredient lists match the methods in beautiful recipe books. I also have had the pleasure of working with individual writers to develop their manuscripts and to help them find publishers or self-publish their books.

This fall I return to university to complete a master of publishing at Simon Fraser University so I can balance my freelance work with classroom teaching. My editing practice is on hold while I'm at school, but I will continue to serve as executive director for the Historic Joy Kogawa House Society, which operates a writer-in-residence program in the childhood home of the author Joy Kogawa.

What motivated you to become a Certified Professional Editor?

The Editors' Association of Canada has been working to establish certification for professional editors for many years. As BC chair in 2000–01, I was involved in some early planning, and when the first tests were offered, I wanted to honour the process and celebrate the Association's achievement by participating.



What was your preparation process? How much time did you allot for studying?

I ordered and began working through the study guides and exemplars when they arrived in August; then, set them aside through September until, in October, I reviewed related exercises in *Meeting Editorial Standards* and reminded myself what was required in the *Professional Editorial Standards*. Serious study with the exemplars began two weeks before the exam, with about 20 hours devoted to study over that period.

Were the tests what you expected?

The tests were exactly as I expected. In fact, they were surprisingly close to the exemplars, and I felt working through the study guides had prepared me well.



Would you do anything differently if you were approaching the certification process again?

No. Why tamper with success? Of course, I might answer differently if I had not succeeded in passing the tests.

Any tips for editors now preparing for, or considering, EAC certification?

It is important for the editor embarking on the certification process to have sufficient

experience as a working editor. Much of the material tested is based on the work I do day-to-day as a freelance book and magazine editor—from setting publishing schedules to proofreading to copy editing, to developing a manuscript through substantive editing. An editor should seek widely varied experience before deciding to take the exams. Perhaps five years is enough experience, although I don't believe I would have succeeded at such an early stage in my editing career.



Kristina Lundberg, CPE

How long have you been an editor, and what kind of editing do you do?

I've been an editor for about ten years (and an editor-in-training for longer than that). For the past nine years, I've worked in-house for a professional association, and I get to work on a variety of documents—scholarly journals, newsletters, a newspaper, brochures, news releases, monographs, et cetera. I do editing at all levels, as required. This varied experience really helped me when it came to writing the certification exams, I believe.

What motivated you to become a Certified Professional Editor?

Well, I wanted to earn the CPE credential to benefit my career, of course. At that point in



my career, I also welcomed the opportunity to brush up on and, hopefully, reaffirm my skills. Beyond my personal goals, I think that certification is a great thing for editors and editing, and I wanted to support the initiative.



What was your preparation process? How much time did you allot for studying?

I started studying months in advance, trying to do some every day. I knew there would be a lot of information to absorb, so I didn't want to cram. In the weeks leading up to each exam, I started to study more intensely.

My studying was organized around the EAC's *Professional Editorial Standards* document. I went through the standards one by one, and systematically reviewed and practised each task. I devoted more time to the areas I felt less confident in.

For information, I consulted *The Chicago Manual of Style*, *The New York Public Library Writer's Guide to Style and Usage*, and the EAC's *Editing Canadian English*, as well as books specific to the area I was studying (such as *The Copyeditor's Handbook*, by Amy Einsohn). The EAC's *Meeting Editorial Standards* includes a good bibliography of editing resources. I also reviewed notes and handouts from editing courses I'd taken.

Practice is crucial, so I worked through as many editing exercises as I could—those from *Meeting Editorial Standards*, editing courses, and from other editing workbooks, such as *Mark My Words: Instruction and Practice in Proofreading*, and *Substance and Style: Instruction and Practice in Copyediting*, both published by EEI Press.

On the job, I started to see my assignments as a good opportunity for

review; I became more reflective about my editing (in light of the professional editorial standards), consulted my reference books even more than usual, and honed my time-management skills and my ability to focus.

I also wrote the practice exams in the certification study guides available from the EAC, making sure to replicate the exam conditions (time limit, allowed materials, and so on) as closely as possible. However, I held off on that until a few weeks before each exam. I wanted to see where I was at after studying and to determine the areas I needed to work on more. Other people might prefer to see where they're at earlier in the process.

Were the tests what you expected?

The first two exams I wrote were more difficult than I'd expected—mostly because of the length of the exams and the time constraints. Since that was both the EAC's and my first run at the exams, I think we were experiencing some growing pains. Nevertheless, I was gratified to discover that the exams were rigorous and that passing them would really mean something.

The following two exams were still challenging for me, but they seemed more in line with the practice exams in terms of length.

All of the exams tested the standards fairly, and reflected work an editor would be asked to do.



Would you do anything differently if you were approaching the certification process again?

Since it all ended up working out for me, I can't say now that I would change anything. One thing that I regretted at the time was writing two exams in one day in the first year. That was a little much!

Any tips for editors now preparing for, or considering, EAC certification?

Heed EAC's recommendation that you have at least five years' experience in editing before attempting the exams. These exams are tough even for experienced editors! In the meantime, take as many editing courses, attend as many EAC workshops, and do as much professional reading as you can. Experience and formal education will both serve you well in the certification process (as well as in your career).

Do purchase and work through the certification study guide for each exam. The practice exam, the answer key and marking details, [as well as] the sample responses are invaluable. (And I found the failing sample response and the marker's comments just as enlightening as the passing response!)

Revisit the standards again and again throughout your studying. They lay out the expectations very clearly and will help you keep your studying on track. Just as important, the standards will help you determine what you don't need to know, so to speak, for each exam. It can sometimes

be hard to distinguish between proofreading tasks and copy editing tasks, or copy editing tasks and stylistic editing tasks—and in our jobs, the different levels of editing can blur together. The exams test each level of editing in its purest form, so you don't want to be performing copy editing tasks on the proofreading exam, for example.

As soon as I considered certification, I started to keep a folder for each area of editing. In those folders I put any pertinent articles, photocopied pages from books, notes from editing courses, posts from the EAC email forum, et cetera. For example, if I found a good article on concise writing, I put a copy in the folder for structural and stylistic editing. The folders came in handy when I was studying, because all the info was in one place and I didn't have to wonder, "Now where did I see that article on subject-verb agreement?"

If you are allowed to do so, flag items you will likely need to refer to in the reference books you bring into the exam. Time is limited, so you'll be glad you did this!

When writing the exam, read the given scenario carefully and follow the directions. The imaginary client described might specify that you do something with the text that you normally wouldn't do, or the scenario might reveal circumstances that will influence how you edit. In other words, approach the exam like you would a job—use your knowledge and skills to do what the client asks of you.



I highly recommend undertaking the certification process. It's a lot of work—and the months between writing an exam and getting the results will seem like some of the longest of your life!—but it's worth it. The

intense professional development alone will benefit you, and you may even impress a few people.

Best wishes to all future candidates!



Anne Louise Mahoney, CPE

How long have you been an editor, and what kind of editing do you do?

I have been an editor for 21 years. For most of that time, I have edited trade and educational books, but have also edited advertising copy, fundraising materials, brochures, booklets, academic articles, Web pages, and government reports.

What motivated you to become a Certified Professional Editor?

I was in mid-career and wanted to know how I measured up as an editor. I worked in isolation, making most editorial decisions myself. When the first tests were announced for 2006, I knew I wanted to take part in the certification process.

What was your preparation process? How much time did you allot for studying?

I studied for about four months before each test, for about five hours per week. I began by reviewing key editing resources: *The Elements of Style*, *The Chicago Manual of Style*, *The Canadian Style*, *Editing Canadian English*, and other old



favourites. Then I immersed myself in the EAC study guide. I did the practice test and compared my results to the marked versions. Then it was back to the reference books to brush up on any areas where I was lacking some skills. No matter how experienced you are, the tests will deal with areas that you may not use often in your work, so studying is essential.

Were the tests what you expected?

Yes and no. For one thing, I had forgotten how hard it is to sit at a university desk (the kind with the chair attached) for three hours straight. During the four tests I wrote, not one person left the room, not even for a bathroom



break! It was a very intense experience. The tests are packed full of issues that you need to deal with—more concentrated than most texts I have worked on. I found that I needed to look carefully at each section, each question, each sentence, but keep my eye on the clock so I had time to finish the test.

Would you do anything differently if you were approaching the certification process again?

No, I don't think so.

Any tips for editors now preparing for, or considering, EAC certification?

If you've got enough experience under your belt, go for it. You'll learn a lot and brush up on your skills. Study, study, study! Use the EAC study guide. On the big day, eat something healthy just before the test to keep up your energy. During the test itself, work quickly but be thorough. Save some time at the end to look over your work. And don't forget to breathe!



Janice Dyer, CPE

How long have you been an editor, and what kind of editing do you do?

I have been working as a freelance editor since June 2000. My job in the research

Become a Certified Professional Editor or earn your certification in proofreading, copy editing, or structural and stylistic editing.

Check EAC's Certification website for more information, including the revised *Professional Editorial Standards* document (available as a free download), and other preparation tools, such as the *EAC Certification Study Guide and Exemplars*, and *Meeting Editorial Standards*, a two-volume set of self-tests that cover the four core areas, as well as other helpful resources.

See www.editors.ca/certification/index.html.

The EAC Toronto branch congratulates all editors who have achieved certification this past year.

department at the former Etobicoke Board of Education was downsized and moved to downtown Toronto in 2000. I had two young children and didn't want to commute, so I decided to open up my own business. When I started, I worked primarily on educational materials, including textbooks, workbooks, and teachers' guides, since that was my background. I still work on a lot of



educational materials, but I have expanded to now work on different kinds of research material, higher education textbooks, reports, and online material. I do mostly developmental editing and copy editing, with some project management thrown in for good measure.

What motivated you to become a Certified Professional Editor?

With an educational research background, I seem to have fallen into editing. When I worked for the school board, I became the department's editor because I enjoyed it so much. We produced research reports, developed student assessments, wrote newsletters—lots of written material that had to be clear and concise. I loved it all! I have taken EAC seminars, but don't have any formalized editing training. I wanted to prove to myself that I knew what I was doing, so I decided to pursue certification. I now find that clients are becoming more aware of certification, and appreciate knowing that I have achieved a certain standard of performance.

What was your preparation process? How much time did you allot for studying?

I spent two or three months preparing for each exam, meeting with a study partner once or twice a week. Because I was working while studying for certification, I found that I needed to specifically set aside time to study, or it wouldn't happen. Having a study partner made a huge difference.

We worked through the study guide and *Meeting Editorial Standards* passages, basically memorized the standards, discussed issues, recommended resources, and supported each other through the process. I couldn't have done it without her!

Were the tests what you expected?

Interesting question. I think that because I studied the standards, and followed the standards and test instructions, the tests were what I expected. I failed the first time I wrote the proofreading test, and I'm sure it's because I copy edited rather than proofread. I copy edit much more often than I proofread, so I approached the test as I would my work, rather than focusing on the standards and what I needed to do for the test. For the rest of the tests, I made sure to focus on the standards and separate the different tasks involved. The tests are written based on the standards, so there are no surprises.

Would you do anything differently if you were approaching the certification process again?

I don't think I would do anything differently. My process worked well for me!

Any tips for editors now preparing for, or considering, EAC certification?

Find someone or a group of people to study with. It will keep you motivated and focused, and you will have someone to talk



things over with. I think that made a huge difference for me.

I can't stress it enough: focus on the standards. Make sure you separate out what is copy editing and what is proofreading, for example, and only do what you are asked to do on the tests (not what you would normally do in your work!).

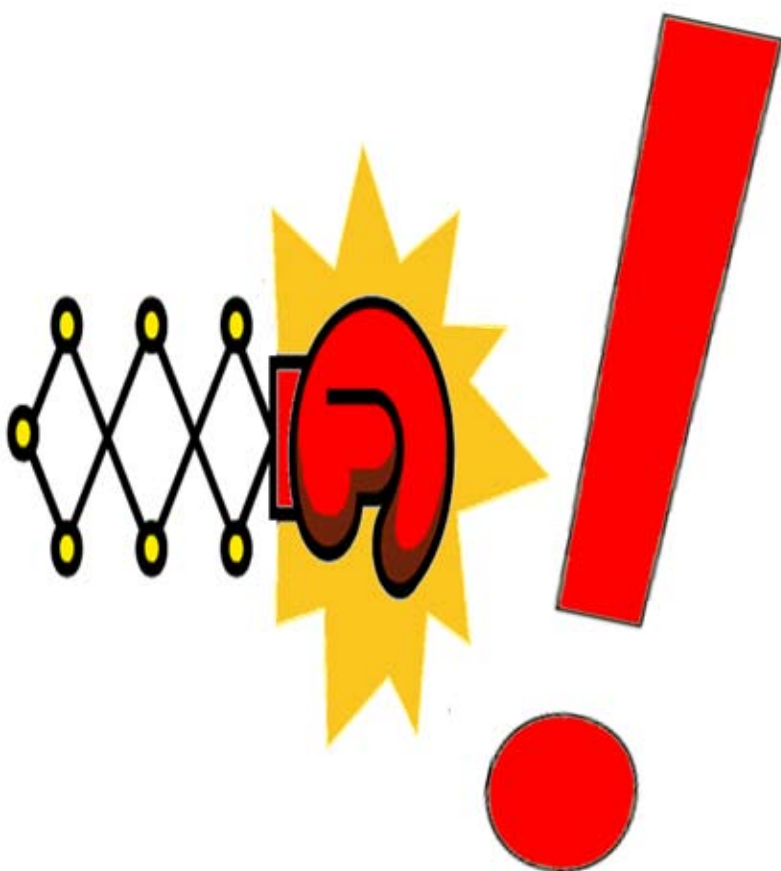
Take EAC seminars or other courses, and work through the study guides and any other resources you can find. And don't give up—it's amazingly gratifying to achieve success with certification. ■■■

www.editors.ca/certification/index.html

Belabouring the (exclamation) point

Overuse takes the power out
of this point's punch

By Emily Dockrill Jones



THE WORLD WIDE WEB IS an exciting place! There's never a dull moment on the Internet! Every sentence in cyberspace is laden with emotion! At least, that's what many Web writers would have their readers believe. More and more, the exclamation point—a terminal punctuation mark used to indicate strong emotion—is popping up at the end of perfectly normal expository sentences on the Web. What's worse: it sometimes comes in twos or threes. While the Web is generally a relaxed environment where the rules of grammar may be loosened, overusing the exclamation point, or using more than one exclamation point at a time, is akin to showing up to a black-tie-optional affair in a T-shirt: it's



just far too casual. In fact, it's downright wrong.

An exclamation point isn't just a more decorative period, and it isn't a way to mark a sentence as happy or upbeat or more interesting than the one before. It's a specific mark with a specific purpose: to indicate a statement of strong emotion, such as anger, fear, or surprise. On the Web, however, the exclamation point is fast becoming the punctuation mark du jour. Perhaps it's because the tiny period gets lost amid the glare and wider margins of a computer screen; or maybe it's just that Web writers get caught up in the excitement and frenzy of free-flowing information. Whatever the reason for it, overuse of the exclamation mark poses serious problems to Web writing:

Problem One: It undermines the writer's authority

Overusing the exclamation mark is the literary equivalent of chewing a giant wad of pink bubble gum: it marks the writing (and the writer) as amateurish and unprofessional. This is especially true when the exclamation mark is used in twos or threes (or, heaven forbid, in even greater numbers). Authoritative writing relays the facts, and there's a reason they are called "the cold, hard facts": feelings are not involved. Emotion has no place in expository writing, so neither does the exclamation point.

Problem Two: It overwhelms the reader

An exclamation mark generally tells the reader that a particular word or sentence is to be read with gusto. It encourages readers to tap into the fear, anger, surprise, or pain behind the exclamation. Too many exclamation points in a single piece of writing can make it difficult and even exhausting to read. More importantly, it can distract the reader, decreasing the chances that he or she will remember the actual content or information.

Problem Three: It lessens the exclamation point's impact

Perhaps the most detrimental effect of overusing the exclamation mark is that it softens the blow. Exclamation points are strong punctuation marks; they're meant to pack a punch. Use more than one, either together or in a single article, and that punch is diminished. Use more than two, and that punch may soon dwindle to a nudge.

Powerful Web writing consists of clear, concise language arranged in short paragraphs or bulleted lists, preferably under informative subheads. Use strong diction and tight sentence structure to make your writing forceful, not a smattering of exclamation points. ■■■



Profiling Toronto branch members

WHAT DO YOU DO...? *Andrea Kennedy*



What kind of editing do you do? For how long?

I do proofreading, copy editing, stylistic editing, and substantive

editing. I began my editing career with Carswell (professional publishing) as a content editor, which I did in-house for five years. I left in-house editing to pursue a marketing career at Carswell, but started a freelance editing business to keep a hand (or a pen!) in editing. Most recently I have returned to my editorial roots, joining Oxford University Press Canada as an in-house developmental editor.

How did you come to the editing profession?

I took a few technical writing and editing courses at George Brown College. During one of my editing classes, a graduate of the George Brown program came in to speak with the class about what being a professional editor was all about. She mentioned that she got her start at Carswell. Having never heard of them before, I checked their website, found a job posting for

an entry-level content editor position, and the rest, as they say, is history. Ironically, I was asked to visit Ryerson University three years later to speak with the class about what being a professional editor was all about.

What are two of your favourite books? Authors?

Recent faves would include Christopher Moore's *Lamb: The Gospel According to Biff, Christ's Childhood Friend*, and Lisa Genova's *Still Alice*. I also love reading anything by Deepak Chopra.

Have an editing/writing pet peeve?

When I read a book that has been edited (or I would assume edited, based on the publishing house), but find a plethora of basic spelling and grammar mistakes.

What's a benefit to you of your EAC membership?

Benefits for me are the opportunity to be involved in the greater editing community, to network at events, and to promote the editorial profession more broadly as a volunteer with the Toronto branch.



WHAT DO YOU DO...?

*Debra Roppolo***What kind of editing do you do? For how long?**

I've been doing corporate writing and editing for about 16 years. I work on newsletters, annual reports, brochures, press releases, Web copy, and various other forms of internal and external communications.

How did you come to the editing profession?

Like many editors, I just moved sideways. I earned a diploma in communications with a major in journalism and began my career in radio and television production. A shift into communications led to opportunities to do a much broader range of writing and editing. When I completed one particular project in 2005 on which I'd done a lot of editing on a daily basis, I realized how much I loved editing and decided to focus on it. I did some research and started my freelance business, Wordsmith Editing Services.

What are two of your favourite books? Authors?

Remains of the Day by Kazuo Ishiguro, and *Brideshead Revisited* by Evelyn Waugh. That's a dangerous question to ask someone who works with language! We could go on for

hours. In two minutes I could think of something I wish I'd said instead.

Have an editing/writing pet peeve?

Too many to mention! The inability of so many people to conjugate verbs comes to mind. And corporate jargon—corporate jargon drives me nuts. I do a lot of work in plain language, and last fall I co-developed a seminar on the subject for the CBC.

What's a benefit to you of your EAC membership?

I feel like I found my people! I love the sense of community and the generosity with which other editors share their knowledge. Volunteering for the Association has only increased that sense of community. ■■■



Networking: Your guide to what's going on

Compiled by Jordan Bargent

WORKSHOPS:

TO Live with Culture

www.livewithculture.ca

Two reading- and writing-related events:

1. Teaching Intuition with Jim Nason

Tightrope Books' monthly writing workshop series connects published authors with people interested in receiving advice and instruction in the idiosyncratic art of creative writing.

When: Saturday, October 10, 12-5 PM

Where: Tightrope Books, 602 Markham Street, Toronto

Cost: \$75, Students \$50

Contact: Shirarose Wilensky at 647 348-4460 or sbirarose@tightropebooks.com

2. Creative Writing Workshop

A workshop to help writers jump-start their writing or push it to the next level.

When: Every Thursday, from Thursday, October 15 to Thursday, December 10, 7-9 PM

Where: Miles Nadal JCC, 750 Spadina Avenue, Toronto

Cost: \$275

Contact: Roxanne Snider at 416 516-0444 or rs2459@gmail.com

Toronto Romance Writers

www.torontoromancewriters.com

Story Glue: Plotting and Deep Plotting to Increase the Power and Drama of Your Story

This interactive workshop will help writers explore the fundamentals of plotting—motivation, journey and conflict—and teach them how to use dramatic structure to develop plot. It will also cover deep plotting—theme, motif, scene, and subtext.

When: Saturday, October 17, 9 AM-4 PM

Where: Novotel Toronto North York Hotel, 3 Park Home Avenue, Toronto. (Located in the same building as the North York Public Library.) Event will be held in the Gibson Ballroom.

East End Writers' Group

www.samcraw.com/Articles/EastEndWriters.html

Critique Gatherings

When: Wednesday, October 28, 7-10 PM

Where: O'Connor Drive and St. Clair Avenue, East end of Toronto

Contact: Sharon Crawford at 416 750-0860 or samcran@interlog.com



EVENTS:

Art Bar Reading Series

www.artbar.org/calendar.html

This reading series typically features three poets each night, and there is an open stage at close.

When: Tuesdays, October 13, 20, 27 and November 3 at 8 PM

Where: Clinton's, 693 Bloor Street West, Toronto

Cost: Donations appreciated

Canadian Federation of Poets, Oakville Open Mic Event

www.federationofpoets.com/oakville.htm

An open mic format event for poets and singing poets.

When: Thursday, October 15, 7-9 PM (Come a bit early to register if you want to read.)

Where: Timothy's World Coffee, 321 Lakeshore Road East, Oakville (one block east of Trafalgar Road)

Cost: Free

Contact: george@federationofpoets.com

The Eh List Author Series

www.torontopubliclibrary.ca/ehlist

Showcasing some of Canada's best writers and their new books. There are various authors of interest. Here are some:

1. Mary Lou Finlay reads from and discusses *The As it Happens Files*

When: Thursday, October 15, 12 PM

Where: The Toronto Reference Library, 789 Yonge Street, Toronto

Cost: Free

Contact: Call the library at 416 395-5577

2. Colin McAdam reads from and discusses *Fall*

When: Thursday, October 28, 7 PM

Where: North York Central Library, 5120 Yonge Street, Toronto

Cost: Free

Contact: Call the library at 416 395-5535

3. Rawi Hage reads from and discusses *Cockroach*

When: Friday, October 29, 7 PM

Where: The Toronto Reference Library, 789 Yonge Street, Toronto

Cost: Free

Contact: Call the library at 416 395-5577

International Festival of Authors

www.readings.org

When: Wednesday, October 21 to Saturday, October 31

Where: Harbourfront Centre, 235 Queens Quay West, Toronto

Cost: \$15, \$12 for members, free for students

Contact: For tickets or information, call 416 973-4000

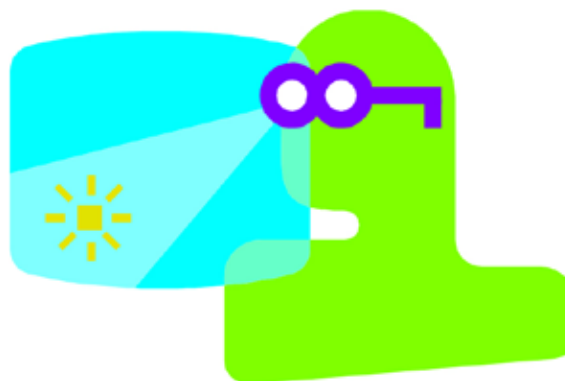


Wordplay

By James Harbeck

Myopic

Myopia is not exactly my opiate, but *myopic* is my kind of optics: when I make forays, I must not forget I'm a four-eyes, for I will otherwise have to squint, and all around will be a mite more mysterious. Get the pic? This word is one of those classically derived words that have an at least equally common Anglo-Saxon equivalent; in this case, *short-sighted*. Ironically, the Greek-rooted word is the shorter one this time. It does get used, as often metaphorically as literally—*view* and *focus* often travel with it, typically in reference to politics or academics (the phrase *myopic foreign policy* alone shows up on more than 22,000 Web pages). And while the sound of it might seem to admonish me to keep my eyes open, it really does come from a squinting reference: a myopic person is, in classical Greek and also, if rarely, in English, a *myops*. Okay, well, in Greek it's *muops*—the epsilon gets transliterated as a *y* because at the time the Latins were transliterating Greek and the sound had shifted to a front-rounded vowel, what even today the International Phonetic Alphabet renders as [y]. You'll recognize the *ops*, anyway—not as in *special ops* but as in *cyclops* (which comes from words meaning not “one-eyed” but “round-eyed”). As to the *my*, it's not a personal appurtenance (well, it is for me, but that's not our focus here); it comes from *muein*, meaning “shut the eyes” (or “close the lips”). *Muein* is also the ultimate source of *mystery*, but that's an etymological history that would take us too long to see through.



Contributors

Jordan Bargent is a freelance editor. She completed the publishing certificate program at Ryerson University and has an honours BA in creative writing from York University. She can be reached at jordan.bargent@sympatico.ca.

Joe Cotterchio-Milligan is a freelance editor and writer who is enrolled in Ryerson's Publishing Program. He has served as an Editorial Intern for Random House Canada and is a frequent volunteer for *Edition* and the EAC.

Jennifer Foster is a freelance writer, editor, and researcher. She lives in Toronto with her husband Greg and their six-year-old son Darius. Freelancing since 2003, her clients include *Canadian House & Home*, *Canadian Living*, Art Gallery of Ontario, *Green Living*, *Designlines*, and Scarborough Town Centre. She volunteers weekly in her son's French Immersion class, proofreads *Edition* and is a PWAC member. She can be reached at planet_word@hotmail.com.

Heather Guylar has worked in educational and feminist publishing for more than twenty years. She's done copy writing, copy editing, print and Web design, and production management. Heather is now into her third year as graphic designer for *Edition*.

James Harbeck's favourite sport has always been language. Although his three degrees are in drama, he has been collecting other languages since elementary school—his bookshelf has references on more than three dozen languages—and has been taking university courses in linguistics for the past several years. He is Senior Editor at MediResource Inc. You can read James's blog at: <http://sesquiotic.wordpress.com>.

Lisa Jemison dabbled in journalism in university, but switched sides to work in public relations upon graduating in 2008. She currently works in the Ministry of Education communications branch and is taking classes toward a publishing certificate at Ryerson University. When she's not writing and editing, she enjoys ballroom dancing.

Emily Dockrill Jones is a Web Content Creator for Tsavo Media, Inc. and is currently serving her second term as Seminar Chair for EAC Toronto branch. When she's not perfecting prose or scheduling seminars, she enjoys reading, writing, musing on language, and watching her cats attempt yet again to break into the tin of kitty treats.



Cassandra Scavetta has a master's in English from Brock University, where she is the managing editor of the literary journal, PRECIPICE. She also takes publishing courses at Ryerson University, and enjoys baking and horseback riding when at home in Caledon.

Marion Robb-Gardner is a freelance editor with her own business, Sterling Editorial Services. She is a graduate of the University of Toronto, and the Humber Creative Book Publishing Program. She has several years experience editing and writing educational materials, literary fiction, public relations, and other corporate materials.

Elizabeth Trew is the founder of Elizabeth Trew Communications, a communications firm that provides writing and editing, communications planning and consulting, marketing communications, project management, and direct mail fundraising. Elizabeth has more than ten years of communications experience in the health care sector and government.