

# Edition

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

SEPTEMBER 2009

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# Edition

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## Editor's note

WELCOME TO ANOTHER YEAR OF *EDITION*!

This is my first issue as newsletter chair and editor, and I'm thrilled to bring you what I think is a great issue filled with engaging and insightful pieces, many to do with language and words. I love words—and the more obscure, the better. Parisology, anyone?

I worked on *Edition* years back when Ken Weinberg was at the helm; I compiled the Networking column and was sad to see it absent from recent issues. So, my first order of business as editor was to bring it back. Jordan Bargent has taken on the role of hunting down all the events and meetings that have to do with, well, you guessed it, words. So if you want to know what's around the corner for festivals, meetings, and other events, turn to the back pages.

Something else I decided on almost immediately was a way for us all to get to know each other better. Now, I realize the Toronto branch has well over 600 members, but I refuse to be daunted by that number, and will be showcasing, if you will, two editors per issue so we can learn more about what other members do and how they came to be editors. I'm randomly picking names, so if you're keen on being profiled, drop me a line. If I get an overwhelming response, I'll literally draw names from a hat.

I am committed to you, dear readers, for the next nine months so that we all have an informative newsletter to read. But I can't do it all on my own—*Edition* takes an enormous amount of work to put together. If you have time to spare, it'd be more than appreciated if you could offer some of that time helping get *Edition* prepared. You can volunteer as a writer, copy editor, or proofreader. I also need people to write the program reports from the branch meetings. Please email [edition@editors.ca](mailto:edition@editors.ca) if you can help out.

Happy reading!

*Alethea Spiridon*

Newsletter chair

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*EAC June year-end party*



## *Past program report:* Year-end party

By Rachel Stuckey

**T**HE TORONTO BRANCH gathered on June 22 for our annual year-end party. Like everyone else, the Toronto branch felt the effects of the 2008 recession, but program chair, Nancy Foran, and the rest of the executive didn't let a little belt-tightening stop them from throwing a great shindig. Good food, some drinks, and great company made for a fantastic night.

While Toronto's city-worker strike was on everyone's mind, the upstairs room at the Duke of York was still buzzing with talk of the past year, especially the hard work and success of the conference committee. With more than 200 attendees, the 30th anniversary conference was the most successful in EAC history. Everyone who attended knew the success wasn't just about numbers—it was about the volunteers and committee



members who made it all come together.

With such happy memories of a successful conference in the air, the setting was perfect for the main event: volunteer appreciation. The Editors' Association of Canada is fuelled by the hard work of its volunteers, at both the national and branch level. Meetings, seminars, festivals, this very newsletter, and many marketing and publicity efforts would be impossible without volunteers.

Annie Leung, vice-chair of the 2008/09 branch executive, thanked all the branch volunteers, on behalf of the executive, and presented them with this year's





volunteer appreciation gift: a “You Write It, We Right It” fridge magnet from Café Press. After an extended round of applause, everyone got back to the business of celebrating.

More than 60 members and guests attended the event, with many staying well into the night, showing that it takes a little more than a worldwide recession and the prospect of a summer without city services to get the Toronto branch down! ■■■



# EAC Toronto Executive 2009–2010



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Hours: 9 AM to 1 PM Monday to Thursday

## ■ For your day planner pages

### **Executive meeting**

Monday, September 14, 2009, 6:30 PM  
EAC National office  
27 Carlton Street, Suite 505  
All members are welcome.  
RSVP: [toronto\\_br\\_secretary@editors.ca](mailto:toronto_br_secretary@editors.ca)

### **General meeting**

In order to accommodate the Yom Kippur holiday, please note the schedule for the September general meeting has been adjusted to the following:

Monday, September 28, 2009  
7 PM New members Q&A  
7:30 PM Mix-and-Mingle  
8:15 PM Information session

8:30 PM Program: Members are invited to join their Toronto branch colleagues and share their favourite editorial tips - anything from a macro you can't live without to the perfect thing to say to get difficult authors on your side.

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

## ■ Welcome new members!

As of July 31, 2009, the Toronto branch has 628 members: 340 voting (including 2 honorary life members), 242 qualifying, 30 student members, 4 Francophone members, and 13 emeritus members. The new members (from April to July 31) are:

Barbara Bailie	Emily Hiltz	Gregory Poland
Jamie Bush	Alison Kooistra	Kristine Thornley
Stephanie Camp	Anna Kowalik	David Turner
Robin Campbell	Shelly Kraft	Jacques Viau
Lynda Cole	Mark Lebar	Ramona Wall
Wendy Foster-DeGroot	Jamie Manov	Jane Waterston
Taylor Exley	Laura Neves	Eric West
Lesley Fraser	Janice Okada	Emily Youers
Janet Gadeski	Natalie Papoutsis	
Nicole Gironde	Karl Peuser	

## 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](mailto: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](mailto:toronto@editors.ca)



## Public Relations chair report

### Join us at The Word on the Street

SEPTEMBER IS HERE AND THAT CAN ONLY MEAN one thing—it's time for *The Word On the Street*. This annual event showcases the best that Canada has to offer at the largest book and magazine event held in Canada ([www.thewordonthestreet.ca](http://www.thewordonthestreet.ca)).



The Toronto branch of the EAC will be exhibitors in Toronto and Kitchener on September 27, raising awareness for the association, encouraging new membership, and promoting the fall seminars.

If you live in either of those areas or just want to get out of town, we'd love to have you join us at the booth as a volunteer (two- to three-hour commitment), and we would especially love to see you at the event! If you are interested in volunteering at the EAC booth, either in Kitchener or Toronto, please contact Andrea Kennedy at [toronto\\_br\\_pr\\_chair@editors.ca](mailto:toronto_br_pr_chair@editors.ca).

### Creative and enthusiastic volunteers needed!

Are you the member of your circle of friends who always has the pulse on what people are interested in and talking about? Do others turn to you to find out where to go, and what to do? If you have the gift of gab, a passion for promotion, or are a natural born-networker, then EAC needs you!

The Toronto branch executive has been hard at work identifying and clarifying its goals for the branch, both short- and long-term, and the PR committee will be an integral part of bringing the goals to life. If public relations and communications is something you enjoy, or even a skill-set that you are interested in honing or developing, we invite you to join the Toronto branch PR committee. The mandate of this committee will be to use social media, events, and traditional communication channels to promote the association into new and existing markets.

To learn more about this volunteer opportunity, please contact Andrea Kennedy, Toronto branch PR Chair, at [toronto\\_br\\_pr\\_chair@editors.ca](mailto:toronto_br_pr_chair@editors.ca). ■■■

## Seminar chair report

By Emily Dockrill Jones

IT'S BACK TO SCHOOL TIME AND NOT JUST FOR THE KIDS! WITH EAC Toronto branch's fabulous fall line-up, you're going to want to head back to the classroom too. The season begins with perennial favourites Taking the Plunge as a Freelance Editor and Copy Editing: A Hands-on Introduction, followed by the first of our brand-new offerings, The Secrets of Syntax with Frances Peck. Frances returns with her popular Plain Language seminar followed by a revised version of Proofreading with Adobe Acrobat. Rounding out October is another new seminar, Adobe InCopy, offered in conjunction with Front Runner Training.

For times, locations, and complete seminar details, visit [www.editors.ca/branches/toronto/seminars](http://www.editors.ca/branches/toronto/seminars). While there, check out the rest of our fall seminars, including two more brand-new offerings in November.

If you have ideas for future seminars or want to volunteer with the Seminars Committee, please contact Emily Dockrill Jones at [toronto\\_br\\_pd\\_chair@editors.ca](mailto:toronto_br_pd_chair@editors.ca).

### Upcoming seminars

- **Taking the Plunge as a Freelance Editor: September 26**
- **Copy Editing: A Hands-on Introduction: October 3 and October 10**
- **The Secrets of Syntax: October 17**
- **Plain Language: Building Results: October 23**
- **Proofreading with Adobe Acrobat: October 25**
- **Adobe InCopy: October 28**

# THE END OF THE WORD AS WE KNOW IT?

Millionth word may  
mark new trend in  
language

By Emily Dockrill Jones

AS A SELF-PROFESSED WORD-NERD, I was curious when in June 2009, Global Language Monitor (GLM) announced it had identified the millionth word in English. Like others, I was sceptical of the count—as David Crystal of Bangor University put it, calling any word the millionth in English is “like someone standing by the side of the road counting cars and when they get to one million pronouncing that to be the millionth car on the road.”<sup>1</sup> However, my curiosity and scepticism were piqued more by the choice than by the concept: GLM christened *Web 2.0* as English’s millionth word.

Having worked in Web publishing for the past few years, I am quite familiar with *Web*

*2.0*—I’ve even used it on occasion—but something in me recoiled at GLM’s decision. “That’s not a word!” my inner logophile protested. “*It has a number in it!*” A look at one of GLM’s other contenders, *n00b* (an expression for a new or inexperienced person taken from online gaming circles and properly spelled with two zeros instead of Os), seemed to confirm my fears: the very idea of what defines a word is changing.

Last year, a co-worker forwarded an article about a New Zealand couple who wanted to name their baby son “4Real” but were denied by the country’s Registrar of Births, Deaths and Marriages because the name didn’t fit the dictionary definition of “a sequence of characters.”<sup>2</sup> At the time, my

1 Quoted in an article for Reuters, June 10, 2009; article can be found at [www.reuters.com/article/technologyNews/idUSTRE55913M20090610](http://www.reuters.com/article/technologyNews/idUSTRE55913M20090610)

2 *New Zealand Herald*, August 8, 2007; article can be found online at [www.nzherald.co.nz/lifestyle/news/article.cfm?c\\_id=6&objectid=10456528](http://www.nzherald.co.nz/lifestyle/news/article.cfm?c_id=6&objectid=10456528)



## 1,000,000 words

colleagues and I found the situation laughable, especially when the couple announced that if they couldn't register the baby's given name (by which, they insisted, he would continue to be called), then they would register him under the alias Superman. It seems that the couple may have been onto something. In explaining (defending?) his choice of name, 4Real's father said that it came to him during an ultrasound, when he realized the baby was "for real;" using the digit, he claims, just seemed "the clearest way of writing it down."<sup>3</sup> Certainly, this is also the logic behind such constructions as *b2b* and *l8r*, which use a single number to replace two or more letters. But words like *n00b* and *n00t* (an expression of victory or excitement, also from online gaming) could just as easily be rendered alphabetically. Here, then, the presence of numbers seems to result not from an impulse towards efficiency, but rather from a desire to stand out. By combining numbers and letters, gamers have created not just an insider language, but also a unique alphabet, thereby clearly distinguishing those in the know from, well, *n00bs*.

<sup>3</sup> Quoted in above article.

*Web 2.0*  
might also  
signal  
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generation  
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letters and  
numbers  
collaborate.



To return to GLM's millionth word, the numbers in *Web 2.0* have yet another function. In this case, the numerical component is an allusion to software and Web development, in which successive (and supposedly improved) versions of programs are numbered sequentially. Meant to indicate similar improvement in the overall Internet experience, *Web 2.0* describes the new generation of social media sites that focus on community building, information sharing, and collaboration.

But *Web 2.0* might also signal the next generation of language, one in which letters and numbers collaborate. With alphanumeric constructions becoming more and more commonplace in electronic communication and electronic communication becoming more and more popular, it may just be a matter of time before these constructions infiltrate “normal” language. There are those who doubt this, and who argue that *Web 2.0* is just a flash in the pan. The same was said about blog when it was named *Merriam-Webster's* Word of the Year in 2004, and now I regularly write and edit blog posts for a number of websites. Even my decidedly un-computer-savvy mother knows what a blog is.

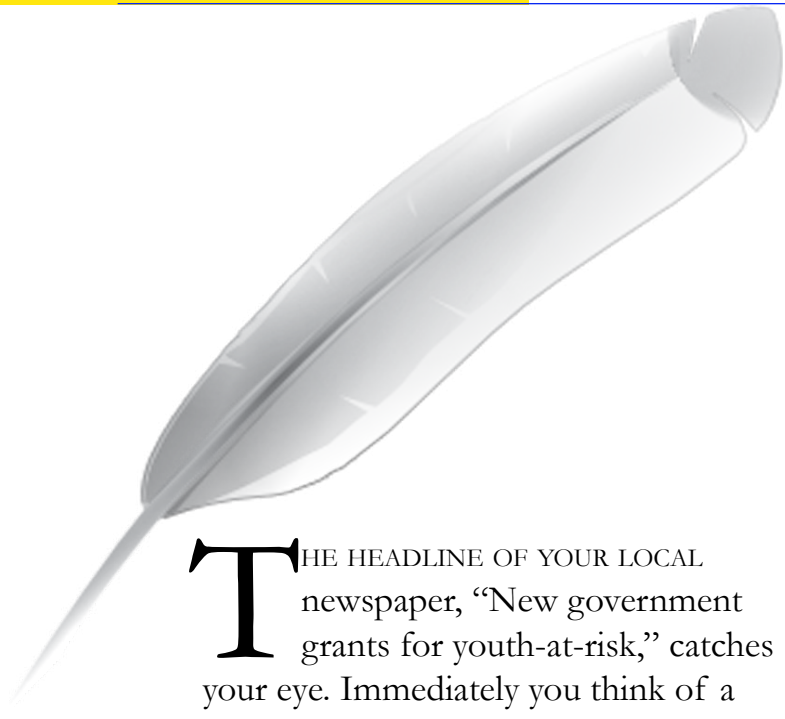
A + 1 +  
 B + 2 +  
 C + 3 =  
 W o r d s

Whether or not *Web 2.0* is a trend, and whether or not it counts as English's millionth word is entirely beside the point. The important thing to take from GLM's choice is that language may be moving in an entirely new direction. As people head online to socialize, whether through instant messages, online games, or social networking sites, neologisms like *n00t* and *n00b* and *l8r* are bound to proliferate, and the language, as well as those of us who shepherd it, is going to have to adapt. Web 2.0—the entity, not the word—may indeed mark the next great shift in the English language. ■■■

1,000,000 words

# Get that grant! Help for writing funding proposals

By Elizabeth Trew

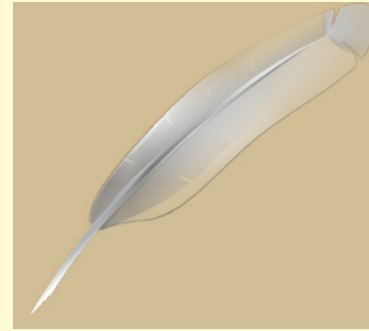
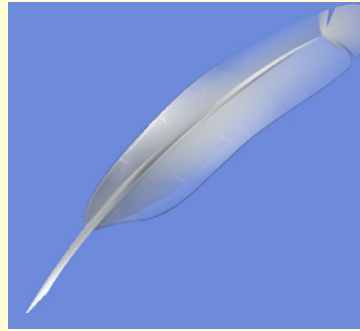
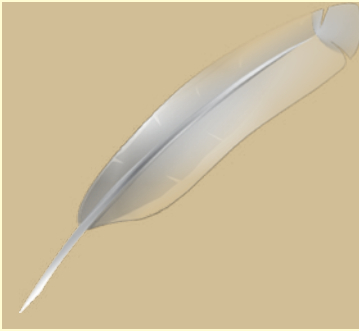


**T**HE HEADLINE OF YOUR LOCAL newspaper, “New government grants for youth-at-risk,” catches your eye. Immediately you think of a client in the youth counselling field whom you have not heard from lately. You use this as an excuse to reconnect with your client only to find out their grant writer has left the organization.

“It’s a Catch-22,” says your client. “We desperately need to apply for this grant so we can provide after-school language programs for our neighbourhood youth. This grant will also provide funding to hire an independent contractor to write training manuals, but we don’t have anyone who can write well enough to craft a proposal.”

You have never written a fundraising proposal. In today’s tough times, you never turn down a job, even if it’s something you’ve never done before. You know the job will take longer than expected, but you eagerly offer to write the proposal for your client so you can add proposal writing to your skills





repertoire. The client agrees to your offer and emails the funder's guidelines and procedures to you. But where do you start?

Before working for myself, I served as the director of communications and fundraising for a non-profit, where I wrote and edited funding proposals for foundations, government and other grant-making organizations. Below are a few hints from my personal experience, as well as tips from professional fundraisers, to help novice proposal writers.

### Before you write

- Attend any meetings requested by your funder.
- Telephone your funder if the directions are unclear.
- Ask your client for a copy of their generic proposal template. It will provide you with a general idea on how to proceed where the grantor has not provided specific directions.
- Develop a timeline of what needs to be done and when. Don't wait until the proposal is finished to gather supporting documentation, such as organization charts, as they may not be up-to-date.

### Putting your answers together

The key questions granters ask is, "Why should we fund you?" As a grant writer, you need to write your proposal through the eyes of the reader and show your organization's ability to address a need. *Non-profit Guides* ([www.npguides.org](http://www.npguides.org)), grant-writing tools for non-profit organizations, provide key questions you must answer in your proposal.

- Who are you?
- How do you qualify?
- What do you want?
- Who will benefit and how?
- What objectives will you accomplish and how?
- How will you measure your results?
- How does your funding request comply with the grantor's purpose, goals and objectives?
- Why are you seeking a grant?
- How are you going to spend the money?

### To help make your case

Make a clear, direct connection between the grantor's goals and your request for funding. Write, organize, and present your proposal information in the order





requested in the guidelines. Follow-up with your client for missing information and clarification. Keep the executive director informed if any critical information is missing so you can complete your proposal in time. Make sure to reference third-party demographic information to back up your request. Follow the funder's application process and directions exactly. Where the funder provides an evaluation scale, address the issues that will earn points for your organization's proposal. Write in clear, concise language and don't use jargon.

### What to include in your package

- A cover letter addressed to a specific person or department that provides an overview of your organization, the purpose of the funding, how your proposal meets the grantor's mission, the reason for your request, and the dollar amount.
- All requested appendices, such as audited financial

statements, articles of incorporation, and a list of board directors. Don't provide materials that are not asked for and don't direct the grantor to go to your website or view a video as the proposal must stand by itself.

### Now that you are finished

Give the executive director enough time to read the proposal and refer to the grant-maker's directions in your notes or highlight them when diverting from the template or generally established practice. Submit your proposal on time. If you submit the proposal close to the deadline date, use a courier service. If the funder indicates when they will make the funding announcements, do not call them beforehand. If your proposal is not accepted and the funder does not provide a reason, call them to find out why so you can improve your application for the next time.



## Now that your proposal is a success

Inform your stakeholders—board of directors, clients, partnering organization, and employees—about your success.

Follow the grantor's instructions as to whether or not it is appropriate to make an announcement to the media. Don't announce the grant to the media when the granting organization indicates it will be making the announcement. Politicians usually announce government grants for their ridings to use the cheque presentation as a photo opportunity.

Ensure the executive director or program manager has a copy of the proposal, the grantor's instructions and all documentation including emails and phone calls so they can allocate the funds properly and prepare their progress reports for the grantor.

Request the executive director's permission—and a reference—to include the proposal in your portfolio.

## Resources for grant writers

- **Association of Fundraising Professionals ([www.afpnet.org](http://www.afpnet.org))** – Advancing philanthropy through education, training and advocacy.
- **Charity Village ([www.charityvillage.com](http://www.charityvillage.com))** – Canada's supersite for the non-profit sector.
- **Imagine Canada ([www.imaginecanada.ca](http://www.imaginecanada.ca))** – Advancing knowledge and relationships to foster effective and sustainable charitable and non-profit organizations.

Now that you've written your first successful proposal, start pitching the executive director for the writing and editing work for the new program! ■■■

# APA Style

## old & new

By Mary Anne Carswell

**T**HE MODERN LANGUAGE ASSOCIATION (MLA) style stands on one end of the style continuum: it's suited to literary works such as comparative literature and philosophy. Various scientific styles stand on the other: they are the scientific, medical, engineering, and mathematical styles for texts that rely heavily on hard, scientific fact. The American Psychological Association (APA) style stands somewhere in the middle, serving what in the past have been called the “pseudo-scientific” disciplines—

psychology, sociology, social work—as well as adult education and nursing.

Both associations released new style manuals this past summer and both acknowledge the tremendous changes the Internet has wrought in the last few years, and attempt to bring their standards up to date, with varying results. In this article, I will briefly compare the two approaches, and comment on the new APA standards.

### APA and MLA

For MLA, not every work is now presumed to be a print work. The first page of the Preface to the seventh edition declares: “The MLA no longer recognizes a default medium and instead calls for listing the medium of publication in every entry in the list of works cited.” This short, simple statement is in keeping with MLA’s descriptive approach to style. The effect of indicating the medium for every work cited is to put many things on a level playing field, leaving it open for further developments and giving the editor and writer the means to create their own solutions to bibliographic difficulties.

The APA says something a little different: “This edition of the Publication Manual has been extensively revised to



reflect new standards in publishing and new practices in information dissemination. Since the last edition of the manual was published, we have gone from a population that reads articles to one that ‘consumes content’” (p. 3).

The APA has always embraced a prescriptive rather than a descriptive approach. The problem with that is now it has to pass judgment on everything, including things that may not yet be on the horizon. How deep are the changes in the sixth edition?

### What’s changed from APA’s fifth edition

APA’s fifth edition and its companion, the *Style Guide to Electronic References*, issued electronically as part of APA’s fifth in 2007, were seriously behind the times. Now APA is flexing new muscles. More aware of the ubiquitous use of electronic sources, it has got on the electronic bandwagon without totally leaving behind its old, print-

oriented, conservative self.

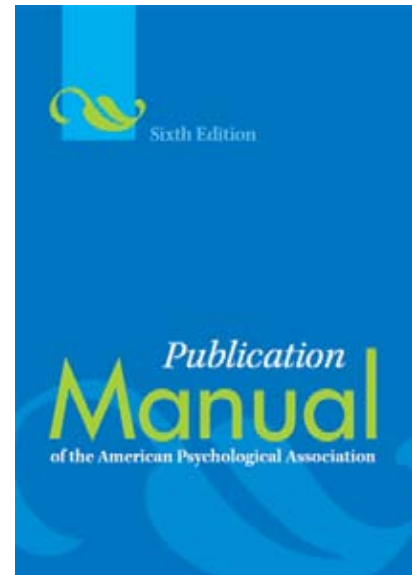
Formatting and bibliographic changes abound.

Some welcome changes have been made to the index. APA’s fifth index was, to put it kindly, a dog’s breakfast; my copy contains much marginalia. For example, to locate the APA style for lists, you had to think of looking for seriation. This has now changed; you can now find lists in the index of the sixth edition.

Noting that writers and editors of psychology-related works are not the only ones who use the guide, APA has also beefed up its scientific side; it now gives much more guidance on statistics and journal article-reporting standards. It has also expanded its ethical purview, including a necessary expansion of the sub-categories of plagiarism.

### The look of it

APA sixth is not as pleasing to the eye as APA fifth.



The sixth’s reference list examples (chapter 7) are set in a more flush-left style than APA fifth, with less space between the entries, making it hard to distinguish the number of the example from the rest of the content on the page. Not as spacious on the page, APA sixth is considerably shorter.

In APA’s fifth, the section numbers were helpfully set in red—easy to see when skimming—and the headings were in a bolded, italicized serif font. In APA’s sixth, the section numbers are in a boldface sans serif type a size or two



larger than the text; but in black, so not as easy to see. The choice of sans serif lends a visual harshness to the page.

Nevertheless, in-text examples are still in APA style, as in previous editions, indented and in a different font, and they are easy to read. In my edition (hot off the press, so it might change), there are no section dividers in the margins (or tabs, as APA called them) indicating Tables, Figures, and so on, as in APA fifth. You now need to go to the index to find which pages Tables occupies. One does that with trepidation, for reasons noted above.

Speaking of which, in the fifth, when your courageous editor looked up seriation, she found the page numbers followed by the section numbers. In the sixth, this order has been reversed; the section numbers now precede the page numbers. A small matter, but the APA section numbers are not so easy to find, due, as

previously noted, to the lack of section dividers. Please! A reference work needs to be easy to use!

### Internet resources

The APA has decided to use the Internet, via *www.apastyle.org*, as part of its method of helping writers and editors use the guide. There the user can find a list of the kinds of changes made from APA fifth. APA has indicated it will use its website to issue its most current style edicts, so the wise editor will now turn for guidance to *www.apastyle.org* as well as to the book.

The free online tutorials seem to have been created for people who have never so much as opened an email. Boring, repetitious, and slow, they fail to engage. One can also take an online course, “Master the Sixth Edition,” at a cost of US\$40—significantly more than the cost of the book. In short, the website attempts to join the modern Internet age, but APA’s conservative background shows.



So, what are some of the main changes?

### Punctuation

The APA has handed down a new rule: Use two spaces after closing punctuation, not one. How many years did it take for people schooled on the typewriter to un-learn that prescription? Now APA re-introduces it, saying people find it easier to read. Will writers and editors actually follow the rule? APA editors themselves did not, in the sample paper provided in the book and online (go to *www.apastyle.org* and search on “sample paper”).



## Headings

The changes APA has made to headings will improve the lot of writers and editors. There are still five levels of headings, but now the author can start with Level 1, go on to Level 2 and proceed from there. In the past, you started with Level 5, and Level 2 could sometimes be skipped, depending on the total number of levels you were using. How confusing was that?

A graphic representation of these heading levels can be found at [blog.apastyle.org/](http://blog.apastyle.org/) in the APA blog.

## Citations

Sources are credited in the usual author-date fashion and in much the same way as in previous editions. The index at the beginning of chapter 7 (“Types and Variations,” p. 193) has been greatly expanded. Many types of documents are now listed, including such things as archival documents and graphic elements retrieved online. Authors sometimes will point the reader to a website, but APA does not contemplate that authors would do that.

Curiously, the method for citing the psychological bible, the *Diagnostic and Statistical Manual of Mental Disorders*, has been omitted. However, we are still on solid ground when citing Freud. He appeared in APA fifth in the Strachey edition. In APA sixth, he appears, still in Strachey, under “21. Electronic version of republished book,” with a reference given to [google.com/books](http://google.com/books).

(I am using a period at the end of this sentence, against APA rules.)

The APA has become less US-centric; when citing publishers, the locations of all publishers, including those in the United States, must include the abbreviation for the state, as in “New York, NY: McGraw Hill.”

In-text citations have been made even more confusing (see Section 6.11, p. 174) and will require more use of the parenthetical date after the author’s name than before.

In APA’s attempts to include all the exciting new electronic forms, some of the older and less exciting—though still useful—bibliographic detail has sometimes been let go. For example, APA fifth has four entries under “multivolume work,” whereas APA sixth has only one. Don’t throw out your APA fifth; you may still need it. ■■■

## Reference list

- American Psychological Association. (2001). *Publication manual of the American Psychological Association* (5th ed.). Washington, DC: Author. 439 pp.
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- American Psychological Association. (2009). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC: Author. 272 pp. About CA\$35.
- The Modern Language Association of America. (2009). *MLA handbook for writers of research papers* (7th ed.). New York, NY: Author. 292 pp. About CA\$30.



# Grammar food for thought

An editor's observations on grammar and usage

## Science and English

By Freya Godard

IT HAS OFTEN BEEN OBSERVED THAT ONE OF THE strongest influences on English words in the 20th century was the huge number of discoveries and inventions made in that period and the resulting prestige of science and technology. The flood of new words shows no sign of abating in the 21st century. Although it's obvious that a new technology or idea requires either a new word or a new use for an old one, many new, supposedly scientific terms refer, in fact, to old ideas or phenomena and are simply multi-syllabic replacements—usually constructed from Latin or Greek roots—for more familiar words.

In some cases, there may be a reason for using these new words in scientific writing, but in everyday, non-scientific writing, their effect is to create a barrier to communication, and, if the old word is entirely abandoned, to make the literature of the past every harder to understand or appreciate.

One example is the word for the deposit that collects in kettles and steam irons; it used to be called *lime* but is now more often called *calcium*, at least by the manufacturers whose products are supposed to remove this residue.

In the animal kingdom, the herds of *buffalo* that used to roam the prairies have been reduced to *bison*. I say reduced, not because the “correct” new word is shorter, but because so much history is lost when such an evocative word is lost. The ostensible reason for insisting on *bison*, of course, is that these animals



## Where the ~~buffalo~~ bison roam

are not *buffalo*, which are species native to Africa and Asia, and that the early European settlers who gave it that name were wrong. But that is to confuse common and scientific names. When an animal has been called a buffalo for 200 years, that's what it is in non-scientific contexts.

When I was editing a book on reforestation, I encountered a curious example of a scientist's aversion to common names. The species in question was the *red cedar*, which is not in fact a cedar, but which, like every other tree, has a scientific name (also used in the book in question) that allows scientists to discuss the species with no danger of confusion. But the author argued that *red cedar* should be written as one word to signify it isn't really a cedar. That, of course, is to misunderstand the nature of common names, not to mention the conventions of English spelling.

New words can also come from the social sciences. One that has been widely adopted is *sibling*, which is undoubtedly a useful and concise replacement for *brothers and sisters*, especially in long sociological articles where the term might be used over and over again. But convenience is not everything, and I

find *sibling* to be jarringly out of place in conversation or non-academic writing.

One of the most recent cases of a scientific word being substituted for a long-existing ordinary word is the sudden appearance of *tsunami* for what used to be called *tidal wave*. The objection to *tidal wave*, which has long been used to mean "an exceptionally large ocean wave, especially one caused by an under-water earthquake or volcanic eruption"<sup>1</sup> ([www.editors.ca/resources/eac\\_publications/pes/proofreading.html](http://www.editors.ca/resources/eac_publications/pes/proofreading.html)) is that it has nothing to do with tides. That's true enough, but countless words that began as misnomers have eventually come to mean what people thought they meant, regardless of how illogical their origin may have been. Besides, how can an entirely foreign word like *tsunami* convey a more accurate meaning to an English-speaking person? (Incidentally, the dictionary says that *tsunami* is Japanese for "harbour wave," which is more accurate than tidal wave only if you speak Japanese.)

It is interesting to see with what alacrity the media, which are always eager to resist anything smacking of censorship

<sup>1</sup> Concise Oxford Dictionary, 8th edition.



by governments, bow to the dictates of supposedly scientific, but certainly non-linguistic, experts. *The Globe and Mail Style Book*, for example, says of *tsunami*: “Prefer this to tidal wave, since they have nothing to do with tides, but where necessary include an explanation in brackets (i.e. formerly known as tidal waves).”<sup>2</sup> This is a case of linguistic globalization, for the tidal-wave experts have managed to impose the Japanese word, not just on English, but on a whole array of other languages as well.

The admiration for scientific words where they aren’t needed is nowhere more evident than in discussions of health and disease in newspapers and popular magazines. So, for example, a person who, a few decades ago, would have died of heart failure now suffers *cardiac arrest*. In fact, *cardiac* has become more and more common in place of *heart* as an adjective. *High blood pressure* is too often referred to as *hypertension*, and conditions pertaining to the kidneys are quite likely

to be described as *renal*, though *kidney* can perfectly well be used as an adjective.

It was not so long ago that people who got too cold were said to have died of *exposure*, and everyone knew what that meant; now, however, they die of *hypothermia*. Admittedly, the Greek root and prefix define the situation more precisely than *exposure*, but the additional precision is not needed. Besides, probably not one person in ten thousand has studied Greek or knows what *hypo* and *thermia* mean. This kind of language extends to the frequent reporting of the results of nutritional studies, in which the subjects are rarely said to have *eaten* or *drunk* the food or drink in question; instead they *consumed* it.

Although I don’t often encounter most of the words I’ve been discussing, if I did, I would certainly try to persuade the author to use the traditional term in non-scientific writing. ■■■

<sup>2</sup> 8th edition, p. 422.

*hypo* + *thermia* = exposure

## BOOK REVIEW

# WORD ORIGINS... and How We Know Them: Etymology for Everyone

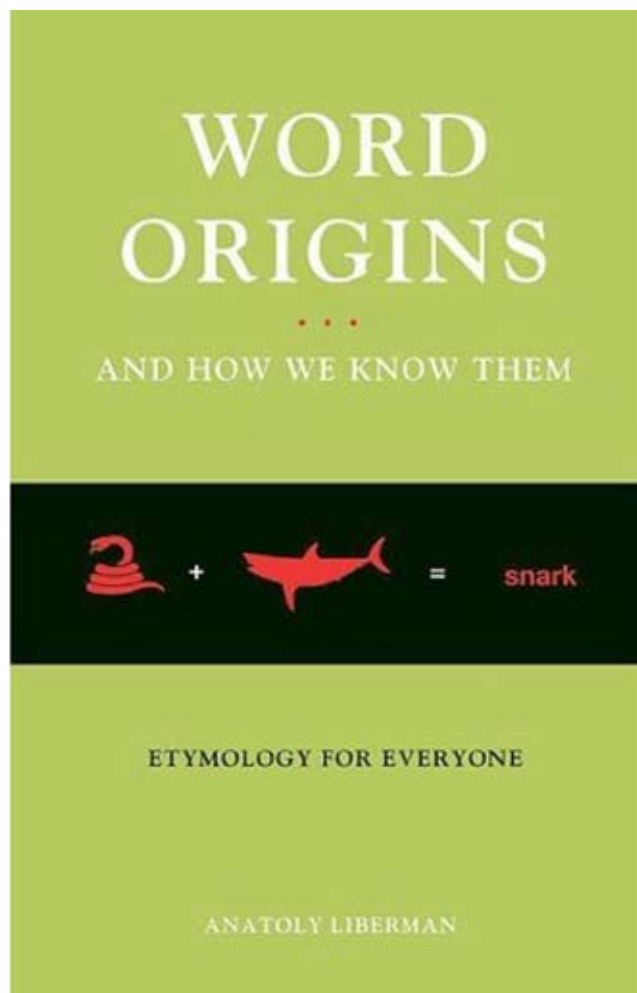
by Anatoly Liberman

Oxford University Press

Reviewed by Joe Cotterchio-Milligan

IN THINKING OF ETYMOLOGY, THE IMAGE of cloaked monks, cloistered away in some dark monastery tower hunched over texts in Latin, Romance, and Germanic languages, feverishly searching for word origins, often springs to mind. Yet, as I type and my keyboard makes its usual *tap-tap* noise, or some child cowers in the late hours of the night from a *snark* hiding in the closet, we come to realize just how, at times, language can be the creation of happenstance or simple creativity.

In the case of *tap-tap*, we see the onomatopoeic rendering of a sound from life imitated in language; someone attempted to mimic life through language and created what they heard in signs.



Likewise, with *snark* we see a neologism, created by Lewis Carroll's connection of shark and snake, in order to produce an image that the English language would not previously allow.

As complex as etymology truly is, Anatoly Liberman's work is filled with insightful and enlightening facts that guide the reader through the development of English, or language in general. The basis for Liberman's work can arguably be found in his reference to Plato's dialogue *The Cratylus*. In Plato's work, Cratylus argues that words reflect the true property of



the thing named, whereas his opponent, Hermogenes, counters that words are arbitrary, agreed-upon symbols used by convention. In settling the dispute, Socrates states that words are tools and were crafted by someone with skill, though any word so long as it is usable serves a purpose—thereby reconciling and rising above the two points with his dialectics. While Liberman states that this is a far too simplistic view of etymology, and that the Greeks only had their own language to guide them, Liberman’s own text follows along very similar tenets.

We see this in his chapter on borrowed words and conventions in language where the collision of cultures spreads words like a germ. Liberman cites the example of the Nordic, Italian (Latin) and Germanic invasions of England, pointing out how diverse our language has become,



how many roots our language tree grows from, and just how difficult it is to pinpoint the exact etymon,

or base, for many words.

Liberman’s examples are ample and he uses such words as pumpkin, “resembles *pump* and *pomp*,” and crab, “Engl. Crab, German *krebs* (crayfish), and Greek *kárabos* (stag beetle),” to



show how the ties between the English word and those of the invading cultures are so close in structure that the original becomes blurred to a point beyond recognition. This language migration goes both ways and can be found in England’s own colonialist efforts in East India or North America. Hence we now have cushy, “a fairly accurate rendering of Hindi *khush* ‘excellent, pleasant,’” incorporated from the Hindi language, much as Old English words influenced the Germanic and Scandinavian language. And examples of Aboriginal words transformed and adopted into English abound as well. East Indian and First Nations cultures responded to the colonization of their countries by





invading the colonizers' language (a small, if important, form of revolt).

While not wanting to dwell on this one aspect of Liberman's work, that of the germ-like nature of words passing back and forth between languages and mutating in the process, it is a particularly fascinating discussion that he poses. We find in 18th-century England that it is the often the peasants and the most oral participants of a culture who will reshape and define language. Once the culture forgets the connection of Ragman, "one of the many medieval names of the Devil," it can be reformed, through folk etymology, into something like "*rigmarole* (balderdash)." Liberman even cites modern examples in the case of text messaging and urban slang like "*fa shiz̥zle ma niz̥zle*" as examples of how a people shape the language for their own use and to suit their own needs for any given era.

While this may seem a great distance from the philosophical discussion we started

with, this brief look at the ways language is shaped and transformed underscores Liberman's own argument, that: "[t]he knowledge of things cannot be derived from names: words lead us to things and thus get an explanation. Socrates and Plato cannot help smiling in content." It is this facet of etymology and language that makes reading *Word Origins* such a rewarding and enjoyable experience.

While Liberman's own university background shows up in the occasional tangential asides, his conversational and familiar tone make up for these faults and the discursions away from his central argument.

For anyone—or, particularly editors and indexers—interested in the nature and development of language, *Word Origins* will prove to be an invaluable read and one that will reshape our approach and understanding of the words we encounter in texts every day. ■■■

## Profiling Toronto branch members

### WHAT DO YOU DO...? *Joanne Haskins*

#### What kind of editing do you do?

I do copy editing, proofreading, structural and substantive editing, stylistic editing, layout and design, desktop publishing, production editing and work on magazines, newsletters, websites, fiction, guidebooks, transcripts, advertising and marketing materials, directories, ESL materials, resumé—*and whatever else might come my way.* I've been editing for 21 years.

#### How did you come to the editing profession?

My initial foray into editing turned out to be quite a long one. I had just left a mind-numbingly boring job as a junior

underwriter at a Toronto insurance company, having applied for the position straight out of university because I thought it had something to do with writing. I was hired as an editorial assistant, but because the company was staffed by about eight people, it became an incredible learning ground. My role kept expanding until ten years later I left as managing editor to pursue a freelance career.

#### What are two of your favourite books? Authors?

*One Hundred Years of Solitude*, *Oscar and Lucinda*. Margaret Atwood, John Updike.

#### Have an editing/writing pet peeve?

My family will tell you it's "different than," hands down.

#### What's one benefit of your EAC membership?

There is definitely more than one, but at the top of my list would be the wisdom and knowledge of the folks on EAC's email list.



## WHAT DO YOU DO...? *Emily Dockrill Jones*

### What kind of editing do you do?

I work in Web publishing, so I mainly edit Web pages, though I also do some freelance work editing newsletters, press releases, and other print materials. I began this job over two years ago as a copy editor, though since pages only get one edit, my editing duties just as often included stylistic or even substantive editing. Last year, my duties expanded to include keyword research, site planning, linking, and even writing, so my job title was changed to “Web Content Creator” to reflect these new tasks. Still, I’d say I spend probably 85 to 90 per cent of my time editing, which is good, because that’s what I like best.

### How did you come to the editing profession?

I came to the editing profession sort of sideways. In school, I was the resident “proofreader” in my dorm, happily marking up my floormates’ essays in coloured pen. After finishing my MA, I got a job teaching grammar and basic writing skills at a community college and found that, unlike most of my colleagues, I actually kind of liked marking. My next job, designing online courses, involved copy editing professors’ lectures and occasionally requesting cuts or



additions to make the content suitable for online learning. When someone suggested that this perverse glee in pointing out grammatical errors might be turned into an editing career, I started looking for editing jobs, and that’s how I ended up where I am now.

### What are two of your favourite books? Authors?

I’m one of those people who can’t pick a favourite anything—it constantly changes—and with my love of books, it’s especially hard to choose. Still, I’d have to list *Light In August* as one of my favourites; it just made a huge impression on me when I read it in high school, and it’s a big part of



what made me want to study literature in university. Another favourite is *Little Bear's Friend*, which is a children's book from which my name was taken. As for favourite authors, I love Susan Musgrave—I wrote my undergraduate thesis on her poetry—and I'll pretty much read anything by Alice Munro. I recommend Jhumpa Lahiri, either her novel or her short stories.

### Have an editing/writing pet peeve?

Like most editors, I find any error a bit jarring, but I'd have to say that I find the use of "me" when it should be "I" the most annoying. It just sounds so informal and uneducated. Conversely, using "I" when it should be "me" sounds pretentious (though for some reason, that doesn't bother me quite as much).

### What's one benefit of your EAC membership?

In an effort to woo me to EAC, someone told me it'd be perhaps my only chance to be in a room with 30 other people who had an opinion on the serial comma. I laughed at the time, but I've come to appreciate how true that statement was, and just how special such an opportunity can be. It sounds corny to say that it's the people who make the organization, but with EAC, that's absolutely true. At the conference this year,

when Moira White asked anyone who had volunteered with EAC in any capacity to stand, about 80 per cent of the room stood up. Talking with other editors, learning about the kinds of work they do and the kinds of problems they encounter, and sharing my "perverse glee" in correcting people's grammar with others who feel it too, has been the biggest benefit of membership for me. ■■■

# Networking: Your guide to what's going on

Compiled by Jordan Bargent

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## Canadian Bookbinders and Book Artists Guild (CBBAG)

[www.cbbag.ca](http://www.cbbag.ca)

### WORKSHOPS:

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#### A Seminar on Artists' Books

Montreal book artist Jacques Fournier will give a presentation based on his experience and previous productions. Then participants will present their individual projects, and working together, Jacques and the participants will provide critiques and solutions for successful results.

When: Saturday, September 12, 10 AM–6 PM  
Where: CBBAG Bindery, 60 Atlantic Avenue, Suite 112, Toronto  
Cost: \$165  
Contact: Workshop registrar at [workshop@cbbag.ca](mailto:workshop@cbbag.ca)

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#### Toronto Romance Writers

[www.torontoromancenwriters.com](http://www.torontoromancenwriters.com)

Workshop: Happy Hookers! Engaging Your Reader From Start to Finish, led by Terry Spear

When: Saturday, September 12, 1 PM–4 PM  
Where: Fairview Public Library, 35 Fairview Mall Drive, Toronto (near Don Mills Road and Sheppard Avenue East)

Cost: Free

Contact: [torontoromancenwriters@yahoo.com](mailto:torontoromancenwriters@yahoo.com)

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#### Canadian Federation of Poets, Oakville Open Mic Event

[www.federationofpoets.com/oakville.htm](http://www.federationofpoets.com/oakville.htm)

An open mic format event for poets and singing poets.

When: Thursday, September 17, 7 PM–9 PM (Come 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](mailto:george@federationofpoets.com)

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#### The Oakville Arts Council's Poetry Café

[www.oakvillearts.com](http://www.oakvillearts.com)

When: Sunday, September 20, 12 PM–2 PM (Arrive before noon and get the chance to win a book prize.)



Where: Moonshine Café, 137 Kerr Street, Oakville

Cost: \$5 cash at the door

Contact: 905 815-5977 or e-mail [artscouncil@oakville.ca](mailto:artscouncil@oakville.ca)

## FESTIVALS

### Eden Mills Writers' Festival

[www.edenmillswritersfestival.ca/](http://www.edenmillswritersfestival.ca/)

When: Sunday, September 20, 12 PM–6 PM

Where: Eden Mills, Ontario. Check the website for directions. The workshops, seminars and concerts take place at three venues in Eden Mills: the Community Hall on York Street, Camp Edgewood on Memorial Street, and the Eden Mills Presbyterian Church on Barden Street. The big festival day of readings takes place at several outdoor sites along York and Barden Streets, which are closed to car traffic for the day.

Cost: At the gate: \$10 per adult, \$5 for students and children, \$25 for a family pass (2 adults; 2 children). Advance tickets: \$8 per adult. \$4 for students and children. \$20 for a family pass. (See website for locations at which to purchase advance tickets.)

Contact: Jane Hastings, director of operations at 519 826-0876 or [jhasting@golden.net](mailto:jhasting@golden.net)

### The Word on the Street

[www.thewordonthestreet.ca/wots/](http://www.thewordonthestreet.ca/wots/)

A national book and magazine festival

celebrating the printed word. The festival takes place annually in Toronto and Kitchener.

When: Sunday, September 27, 11 AM–6 PM

Where: Queen's Park, Toronto

Cost: Free

## MONTHLY WRITING GROUPS

### The Writers & Editors Network

[www.wenetwork.org](http://www.wenetwork.org)

Breakfast Meeting: Award-winning author Elizabeth MacLeod will discuss “Breathing Life into Biographies”

When: Saturday, September 19, 9 AM–11:30 AM

Where: The Canadiana Restaurant, Six Points Plaza, 5230 Dundas Street West, Etobicoke

Cost: \$15 for WEN members, \$18 for non-members

Contact: Register online

### East End Writers' Group

[www.samcraw.com/Articles/EastEndWriters.html](http://www.samcraw.com/Articles/EastEndWriters.html)

Critique gatherings

When: Wednesday, September 30, 7 PM–10 PM

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

Contact: Sharon Crawford at 416 750-0860 or [samcraw@interlog.com](mailto:samcraw@interlog.com)



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### Canadian Society of Children's Authors, Illustrators and Performers (CANSCAIP)

[www.canscaip.org](http://www.canscaip.org)

Monthly Meeting: General meeting

When: Wednesday, September 9, 7:30 PM

Where: The Northern District Library,  
Second Floor

40 Orchard View Boulevard, Toronto

Cost: Free

Contact: 416 515-1559 or email

[office@canscaip.org](mailto:office@canscaip.org)

### MISCELLANEOUS

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#### Book Discussion Group

When: Wednesdays, 6:30 PM–8 PM

Where: High Park Public Library,  
Community Room, 228 Roncesvalles  
Avenue, Toronto

Cost: Free

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#### Tours of the Urban Affairs Library

When: Call to book a tour

Where: Metro Hall, 55 John Street, Toronto

Cost: Free

Contact: 416 397-7241

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#### The Eh List Author Series

[www.torontopubliclibrary.ca/ehlist](http://www.torontopubliclibrary.ca/ehlist)

Showcasing Canada's best writers and their new books.

When: Fall series begins Wednesday,  
September 16

Where: Eight locations across Toronto, to  
be confirmed

Cost: Free

Contact: See website for details

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#### Deborah Cooke, Romance Writer in Residence will be Accepting Manuscripts

[www.torontopubliclibrary.ca/pro\\_wir.jsp](http://www.torontopubliclibrary.ca/pro_wir.jsp)

Writers are invited to submit romance manuscripts to be considered for an individual evaluation and a meeting with Deborah Cooke. Submitting a manuscript does not guarantee a meeting with the writer in residence. Meetings are by appointment only.

When: Manuscripts will be accepted from September 1, 2009, to October 16, 2009. The library reserves the right to limit the number of manuscripts accepted. There is a limit of one submission per person.

Where: Mail or bring manuscripts to:

Writer in Residence Program

North York Central Library

Language, Literature and Fine Arts

Department, Second Floor

5120 Yonge Street

Toronto ON M2N 5N9

Cost: Free

Contact: See the above website for details

# Wordplay

By James Harbeck

## Smidgen

**T**HIS WORD STAYS RIGHT AT THE FRONT OF YOUR MOUTH, as though you were worrying a flaxseed with your incisors. It can be said quickly with the merest movement of the mouth and just a *smidgen* of sound. It has clear echoes of *midge* and *midget*, both words for diminutive objects, but it's not too far from *fridge* and *bridge*, either. The /sm/ onset brings flavours from many words: *small*, *smack*, *smash*, *smattering*, *smear*, *smell*, *smile*, *smirch*, *smirk*, *smite*, *smithereen*, *smooch*, *s'more*, *smother*, *smudge*, *smush*. And the high front vowel sets the size at small; you know it's somewhat less—and neater—than a *splodge*.

It showed up in English in the mid-19th century, but we're not sure where from. Perhaps from *smitch*. “Oh, right, *smitch!*” you say. “Uh...” Yes, *smitch* is a no-longer-used word meaning “a little bit.” And it? “Of doubtful origin,” the *Oxford English Dictionary* declares. Oh, come on lads, give us some etymology. Just a *smidgen*?

To look at, certainly, this word is not unusually small; in sight and sound it has two parts, easily snapped in half for those who want less. But write that half down and it's almost as big as it was to start with—*smidge*—which is unsurprising: how often have you said you wanted only a bit and then had nearly the whole thing?

**SMALL**

**SMACK**

**SMASH**

**SMATTERING**

**SMEAR**

**SMUSH**

**SMELL**

**SMILE**

**SMUDGE**

**SMIRCH**

**SMIRK**

**SMITE**

**SMOOCH**

**S'MORE**

**SMITHEREEN**

**SMOTHER**

## Thanks

Thank you to all the volunteers who helped make last year's *Edition* possible! None of it could have been possible without your dedication, support, and time.

### *Edition* volunteers September 2008-June 2009

Mary Allen	Gillian Faulkner	Sara Promislow
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## 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](mailto:jordan.bargent@sympatico.ca).

**Mary Anne Carswell** edits academic texts—dissertations, articles and books—and has also worked as a freelance editor of corporate marketing documents. Mary Anne has been tearing her hair out over APA style in academic texts for more than 10 years. For sanity, she plays classical piano.

**Dimitra Chronopoulos** ([www.dimitra.ca](http://www.dimitra.ca)) edits educational materials, proofreads children's books, and teaches Sunday school. She has also produced an instructional video, written children's non-fiction, and designed the information architecture for a website. Someday she might choose something to focus on.

**Jennifer Foster**, freelance writer, editor and researcher, lives in Toronto with her husband Greg and their six-year-old son Darius. Freelancing since 2003, her clients include



## Contributor bios

*Canadian House & Home, Canadian Living, Art Gallery of Ontario, Green Living, Designlines* and Scarborough Town Centre. A member of two local garden clubs, she volunteers weekly in her son's French Immersion class, proofreads *Edition* and is a PWAC member. To stay relatively sane, she tap dances, practises yoga, plants trees and reads the odd celebrity magazine!

**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. She has been an EAC member for several years, recently becoming active as a volunteer for the Toronto-branch newsletter, *Edition*.

**Heather Guylar** has worked in educational and feminist publishing for over 20 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.

**Lisa Jemison** is a new member of the EAC. She is enrolled in Ryerson's Publishing Program and currently works in the Ministry of Education's communications branch.

**Emily Dockrill Jones** is a Web Content Creator for Tsavo Media, Inc. and is currently serving her second term as Seminars 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.

**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.

**Mila Santiago** is a Toronto-based freelance copy editor, writer and proofreader. She works on educational publications, annual business reports, marketing materials, and Web content projects.

**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. ■■■