**Revise and Editing…**

*Put it before them briefly so they will read it, clearly so they will appreciate it, picturesquely so they will remember it and, above all, accurately so they will be guided by its light.* -- **Joseph Pulitzer** (1847-1911) honored editor and publisher

**Polishing Before Publishing**

Your goal is to polish your article very quickly to get it to press. As a guideline, use one or two days to revise and one more to edit. You may revise all on one copy and edit on another or break it down step-by-step each time with a new copy. If you do this on the computer, be sure to track your changes on Word under the Review Tab.

***Directions*:** *You’ll need*: A quiet place; colored pencils; your draft, dictionary/thesaurus, rubric.

1. Read through your rubric, especially for content goals.
2. You must revise #1-3 on your own first (you may do more). Use a different colored pencil or font color for each revision type.
3. Check in with your teacher for any additional needs.
4. Edit for CUPS.
5. Self-Assess using your rubric.
6. Turn in for publication on ALPHA News Network.

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| **Finished** | **Revision Needs** | **Purpose for Revision** | **How To** |
|  | 1. First read aloud/   Go-through  Color code: | Reading a piece out loud helps you to identify clunky, awkward passages that seem to make sense to the eye, especially to the author’s eye. | Slowly read out loud every word exactly the way it is written. Use your editing marks to correct what sounds wrong. Add anything that is missing from your rubric. |
|  | 1. Sentence fluency   Color code: | Readers like to read clear, complete thoughts (i.e. complete sentences) most often. A coherent piece begins with coherent sentences that make sense on their own. | Read from back to front, sentence-by-sentence. Is there a who/what (subject) *and* an action (predicate)? Place a slash between the two. |
|  | 1. Cut rambling   Color code: | We are almost too wordy. Be straightforward. Every point, statement, question, even word, should have a reason that connects to the point of your piece. Simple, sound facts are sometimes more powerful than fancy words, phrases, or clichés. Don’t repeat what you’ve said. Say it clearly the first time and move on. | At the top of your paper write: 1) One word summarizing the topic; and 2) One word for the big idea/purpose. Underline your thesis or nut graph statement. If you can’t justify the purpose of any word or phrase, cut it. |
|  | 1. Word precision   Color code: | Be sure that each word conveys the precise meaning you intend. Give preference to nouns and verbs over flowery adjectives and adverbs. For example: “He ran quickly.” Running is quick, so leave it at “He ran.” | Underline nouns and verbs. Use your dictionary and thesaurus to use the perfect, most specific word you can. |
|  | 5.Active voice  Color code: | Beware of the use of “to be” (is, was, were, are, am). You want the subject to do the acting, not be acted upon. Passivity makes for weak, unconvincing writing. Passivity is often the hallmark of someone trying to weasel out of something: “Mistakes were made” assigns no blame, while “I made a mistake” tells the world you’re taking responsibility. | Circle all of the “to be” verbs. Rewrite sentences in active voice. |
|  | 7.Varied sentence length and beginnings  Color Codes: | Balance long sentences with short ones and vary the first words. Monotony in sentence length and repetition of first words puts the reader to sleep. | Underline each sentence with two alternating colors. Write the first words of each sentence in the left-hand margin. Lengthen, shorten, or rewrite sentences (remember your sentence patterns) to begin with a variety of words. |

**Express-Lane Editing (Mechanics): Make sure “C-U-P-S” is on your receipt**

**Sleep on it:** Wait at least a night before starting your editing. Ideally, you want to forget what you wrote, so that your brain doesn’t see what it expects to see, but only sees what’s really there. A lot of times we make logical errors that make sense at the time, because our minds are filled with ideas, examples, and arguments related to our topic; when we approach our writing with a clear mind, though, those mental connections are gone, and only what we’ve actually written counts.

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| **Finished** | **Editing Needs** | **Purpose for Editing** | **How To** |
|  | Capitalization | It’s all about meaning. Where is the first word of the sentence? Proper nouns clarify if it s the white house or the White House. Is that the first word of a quote? Don’t overcapitalize. It’s distracting. | Use editing marks:  Beginning of sentence  Proper nouns  First words in quotes |
|  | **U**sage | Before turning your story in and after you’ve completed all of your revisions, read your masterpiece one final time for grammar and style only. These types of errors may have crept into your copy in through the revision process. | Find a partner. Have him/her slowly read out loud every word exactly the way it is written to you (don’t look!). Use your editing marks to correct what *sounds* wrong. |
|  | **P**unctuation | Did your punctuation provide clarity? That’s its job! Those sentence patterns should really come in handy here. | Use editing marks;  Sentence endings  Commas  Quotation marks |
|  | **S**pelling | Read backwards, word-by-word, to help proofread. This works because you bypass your brain’s tendency to fill in what it expects to see, allowing you to catch spelling errors you might otherwise gloss over. | Use your index fingers to “frame” each word to further isolate it from the context. Circle words you believe are misspelled and use a dictionary to correct them. |

**Express-Lane Edit Receipt**

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| **My Personal Shopping List** | **Receipt** |
| Ex – Show apostrophes showing possession (Sadie’s pen) | Ex – I deleted the apostrophe from boy’s because it wasn’t showing possession. It was just plural. Plurals don’t need apostrophes. |

Source: *Mechanically Inclined: Building Grammar, Usage, and Style into Writer’s Workshop,* Jeff Anderson, 2005.