
PART II: HOW TO DO THE JOB

Chapter 6

The Proofreading Symbols Explained

There are thirty-five commonly used symbols that a proofreader should know intimately, and several others that are not used frequently but are good to have on hand as reference. Let's think of the symbols in three categories: 1) symbols that change the actual words or punctuation in the text; 2) symbols that change the look or format of the text; and 3) symbols that affect or change the page layout.

Changing the Text

Insert

Delete

Close Up

Delete and Close Up

Space

Transpose

Spell Out

En-dash

Em-dash

Hyphen

Period

Comma

Capital Letters

Lowercase

Small Capital Letters

Semicolon

Colon

Apostrophe

Quotation Marks

Question Mark and
Exclamation Point

Parentheses

Brackets

Equalize Space

Ellipses

Formatting the Text

Boldface Type

Italic Type

Underscore

Roman Type

Stet, or Let It Stand

Affecting the Layout

Move Left, Right, Up,
or Down

Center

Run Copy Continuously

Begin Paragraph

Rebreak

Bad Break

As you take on more and more proofreading jobs, you will begin to notice some common errors. This chapter will equip you to spot many of those errors right off the bat. If you know what to look for, the job is half done. When you're in doubt about something, look it up, and then you'll know for the future.

To Get You Started

First off, some basics:

- Use a colored pencil to mark corrections. I recommend a Ticonderoga Checking Red pencil. It marks cleanly (as long as you keep it sharpened) and it erases well.
- Write clearly. This should be a no-brainer.
- It is not necessary to flag pages with corrections (using Post-its). However, do flag any queries you have.
- All corrections must be indicated in the margin. You will circle, underline, draw lines through, and add carets (^) to the text itself. (You'll see it all below.)
- For lines that contain more than one correction, mark the corrections in the margin in the order in which they occur. Separate each correction with a vertical slash (/).
- For major changes to the text, cross out the entire shebang and rewrite it in the margin or at the base of the page.
- Errors often happen in clusters. When you find one, keep a lookout for others nearby.
- You should have *Merriam Webster's Collegiate Dictionary, 11th Edition*—often called *Web 11*—on hand. (Or have www.m-w.com on computer.)
- Since there are various acceptable grammar rules and assorted ways to punctuate things, publishers may have a “house style sheet” you’ll need to adhere to. If you work for an online employer, they probably won’t have a style sheet, so it’s up to you.

OK. Here we go.

The Symbols

Insert

To insert a missing letter: Plant a caret (^) just under the word where the letter is missing. Then write the inserted letter(s) in the margin. Sometimes an entire word is missing. In that case, simply plant your caret between two words.

There [^]sem to be some leters [^]missing. Please fil [^]them in usng [^]carets.

There [^]to be a word missing. Please fill it in.

e/t/l/i/
seems/

Practice

Corrected version: Page 123

Either the well was very deep, or Alice fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to hapen next. She took down a jar from one of the shelves as she passed: it was labeled "ORANGE MARMLADE," but to her great disappointment it was empty.

P.S. On occasion, an entire sentence or paragraph may be missing, in which case there won't be enough room in the margin to insert the missing text. Write out "insert text from back of page" in the margin, and circle it. Then write the missing text at the back of the page, where there's plenty of room. If the text needs to be cut and pasted from a different place in the material, write in the margin, "insert text from page ____" and circle it.

If you need even more space, use separate sheets inserted and numbered consecutively. If inserted between pp. 101 and 102, for example, number the pages 101a, 101b, etc.

Delete

To delete letter(s), word(s) or sentence(s): Draw a horizontal line through the text to be removed. Once you've struck it through, continue drawing up and around in a curlicue. (It is important to mark the precise letter(s) or word(s) to be deleted so that additional copy does not get removed by accident.) Then draw just the curlicue in the margin.

The cold, cruel rain beat down on Sam's head. Without coat or hat, he darted from doorway to doorway searching for his lost rabbit. *Fuzzy must be drenched to the bones by now*, he thought.

r//
r/
r/

Practice

Corrected version: Page 123

Down, down, down. There was nothing else to do, so Alice soon began talking again. "Dinah will miss me very much tonight, I should think!" (Dinah was the cat.). "I hope hope they'll remember her saucer off milk at teatime. Dinah, my dear! I wish you were down here with me!"

P.S. If an entire block of text (such as a paragraph or a page) needs to be deleted, simply circle the entire block of text and draw a curlicue on the top right side of the circle. Then repeat your trusty curlicue sign in the margin.

Close up

To close up spaces in text: Draw a clam-shape above and below the two parts of the word to be connected, closing them up like a clam. Then draw the symbol again in the margin.

Regard less of her recent success at the weight clinic, Cherry found her self entering the Dairy Queen.



Practice

Corrected version: Page 123

There were doors all a round the hall, but they were all locked; and when Alice had been all the way down one side and up the other, trying every door, she walked sadly down the middle , wondering how she was ever to get out a gain.

P.S. Some common errors dealing with closing up involve words that are used as individual or dual words: *Every day vs. everyday, any one vs. anyone, some time vs. sometime, fare well vs. farewell, on line vs. online, melt down vs. meltdown.* Spell-checking programs won't pick up these errors, so it's up to you to catch them.

Delete and Close up Close up is most often used after you have indicated a deletion.

To delete and close up text: Delete the desired text and draw the clam-shape connecting the two undeleted parts. Then draw the curlicue in the margin and surround it with the close-up symbol.

Taking another swig of her double latte~~e~~, Kelly clicked on the Internet dating service link, and cross~~ed~~ her fingers.

Practice

Corrected version: Page 123

Suddenly she came upon a three-legged table, all made of solid glass. There was nothing on it but a tinny golden key, and Alice's first idea was that this might belong to one of the doors of the hall. But either the locks werre too large, or the key was too small, but at any rate it would not open any of them.

①/
①/

Space

To add a space: Draw a vertical line between the letters to be spaced. Then in the margin, draw a pound sign (#), a miniature tic-tac-toe board. (In proofreading, the symbol # means *space*, not *number*.)

Everyone of the basketball players had a low record of airballs. This helps them
farewell on the court.

Practice

Corrected version: Page 124

It was all verywell to say, "Drink me," but the wise little Alice was not going to do *that* in ahurry. "No, I'll look first," she said, "and see whether it's marked 'poison' or not." She had never forgotten that, ifyou drink from a bottle marked "poison," it is almost certain to disagree with you, sooner or later.

P.S. When the space between two letters or words is just a bit too crowded, you can insert a hairline space, which is a fraction of a full space. Simply draw a vertical line between the letters or words to be separated, write "hair #" in the margin, and circle it.

Transpose Transpose is a fancy word for “S”wap or “S”witch.

To transpose letters, entire words, or sentences: Draw what looks like an “S” on its side around the text to be flipped. Then write “tr” in the margin and circle it.

From the graceful sweep of her shoulders to the tips of her toe shoes, the dancer was in top form.

tr. //
tr. /

Practice

Corrected version: Page 124

After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! When she got to the door, she found she had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it.

P.S. Transposition errors are very common. Some of the most common transposition errors you will find are *form/from*, *bear/bare*, *best/bets*, *causal/casual*, *discrete/discreet*, and *tries/tires*. Keep an eye out for them.

Spell Out

Usage Note In dialogue, words and numbers are spelled out unless it's cumbersome to do so (such as with years, phone numbers, and addresses) or with things conventionally represented numerically (such as hotel rooms and highways). The general rule for numbers is to spell out the following: whole numbers from one to a hundred; round numbers, like one thousand; and numbers that begin sentences. But most importantly, keep it consistent.

To indicate that text should be spelled out: Circle the text to be spelled out. Write "sp" in the margin and circle it.

I know some strange-shaped people. Eudoria is four (ft.) seven (in.) and weighs 93 (lbs.) Rocky weighs in at (3) hundred (lbs.) but is all muscle.

(sp.)
(sp.)

Practice

Corrected version: Page 124

"Well, I should like to be a little larger, Sir, if you wouldn't mind," said Alice. "3 inches is such a wretched height to be."

"It is a very good height indeed," said the Caterpillar, rearing itself upright as it spoke (it was exactly 3 inches high).

This time Alice waited patiently until it chose to speak again. In a minute or 2 the Caterpillar took the hookah out of its mouth, and yawned once or twice, and shook itself.

En-Dash The en-dash got its name because the dash is the same length as the space between the stems of an “n.”

Usage Note An en-dash most commonly appears between numbers, such as page numbers, dates, and periods of time: *pages 233–234, 1997–2005*. (Just remember “n” for number.) It is also used between compound adjectives and to separate hyphenated words: *Des Moines–Boston flight, The Times–Picayune, pre–Industrial Revolution* and *Free-born–Federation war*.

To indicate an en-dash: In the text, draw the number “1” over a capital “N,” like a fraction. Repeat this symbol in the margin.

The *Titanic* remained undiscovered between the years 1912¹/_N1985. Finally, in 1985, a joint French¹/_NNorth American scientific expedition located the wreckage.

(1-)
N /
(1-)
N /

Practice

Corrected version: Page 124

Lewis Carroll (1832 1898) is the pseudonym of English writer and mathematician Charles Lutwidge Dodgson. From 1846 1850 he attended Rugby School; he graduated from Christ Church College, Oxford, in 1854. He published his famous *Alice's Adventures in Wonderland* in 1865; then published its sequel, *Through the Looking-Glass*, in 1872. Carroll must have been very busy in the years 1865 1872!

Em-Dash The em-dash is the same length as the space between the stems of an “m.”

Usage Note An em-dash is used as a break in thought—a phrase in parentheses can often be set off with an em-dash or em-dashes instead. If a sentence already has several commas, an em-dash may also be used for variety or for clarity.

To indicate an em-dash: In the text, draw the number “1” over a capital “M,” like a fraction.

Repeat this symbol in the margin.

As he leaned in to kiss me, I held my breath¹_M in retrospect, not too smart, as I wasn't sure if my light-headedness was due to the kiss or the lack of oxygen.

$\frac{1}{M}$ /

Practice

Corrected version: Page 125

Alice guessed in a moment that it was looking for the fan and the pair of white gloves--everything seemed to have changed since her swim in the pool.

Very soon the Rabbit noticed Alice, and called out to her, “Why, Mary Ann, what are you doing out here? Run home and fetch me a pair of gloves and a fan!”

“He took me for his housemaid,” she said to herself as she ran. “But I'd better take him his fan and gloves--that is, if I can find them.”

P.S. Publishing and word-processing software automatically replace double hyphens (--) with the correct dash forms—en- or em-dashes. These software programs are not infallible, however, so keep a lookout for double hyphens (--) where dashes belong.

Hyphen

Usage Note The shortest of the dashes, a hyphen is used most commonly to break a word into syllables at the end of a line. A hyphen is also used to state a unit (as with compound phrases or numbers), with some prefixes, or for clarity. Some examples include *self-conscious*, *chocolate-covered caramel*, *happy-go-lucky*, *forty-five*, *ready-made pie*, and *ex-wife*.

To indicate a hyphen: In the text, draw what looks like an equal sign (=). It's a good practice to put a caret (^) underneath to draw attention to the hyphen. Repeat this symbol in the margin.

There was a break=in through the basement=level window of my great=[^]
^ aunt's house. The barking of her next=door neighbor's jet=black dogs prompted
^ ^ the screaming of their fourteen=month=old baby, which alerted some passers=[^]
^ ^ by to the crime.

= |||
= ||
= |||

Practice

Corrected version: Page 125

To be sure, this is what generally happens when one eats cake; but Alice had got so much into the way of expecting nothing but out of the way things to happen, that it seemed quite dull and stupid for life to go on in the common way.

So she set to work, and very soon finished off the cake.

"Curiouser and curiouser!" cried Alice. "Now I'm opening out like the largest telescope that ever was! Good bye, feet!"

P.S. In published matter where the text is "justified," hyphens occur at the end of lines. "Justified" means that, unlike in typewritten or word-processed documents, the edges of the text on the right margin are aligned. A large number of the errors you encounter will be related to hyphens.

Period

Usage Note Periods are found at the end of sentences and with many abbreviations, such as *Jr.*, *Sr.*, *P.M.*, *B.C.*, *Inc.*, *Ltd.*, *Ft.*, *P.O.*, *Mrs.*, *D.D.S.*, and *Ph.D.* (By the way, these are most commonly written as abbreviations and *not* spelled out.) Most acronyms (abbreviated contractions, such as USA, SAT, LSD) do not need periods.

To place a period: Put a period in the text where it is needed and circle it—like a bull’s-eye.

Repeat this symbol in the margin.

A declarative sentence takes a period, Mr Jones

Practice

Corrected version: Page 125

When she looked down at her feet, they seemed to be almost out of sight, they were getting so far off “I shall be a great deal too far off to trouble myself about you,” Alice thought. “I’ll give them a new pair of boots every Christmas How funny it’ll seem, sending presents to one’s own feet! And how odd the directions will look!” She imagined it: Alice’s Right Foot, Esq (with Alice’s love).

P.S. If a sentence ends with an abbreviation, no additional period is needed. If the sentence requires a question mark or exclamation point, one may be added after the period.

Comma

Usage Note The comma is the most frequently used punctuation mark. Commas are used to indicate a breath or pause in thought. Comma use is often preferential, but the current wisdom is to use commas sparingly.

To place a comma: Put a caret (^) where the comma is needed, then draw a comma beneath the caret. Repeat this action in the margin.

To be honest, I prefer stand-up comedians who are intelligent. Lizz Furtado, who is one of the funniest people in the world, is enormously astute and perceptive.

Practice

Corrected version: Page 126

This was such a new idea to Alice that she was quite silent for a minute or two, which gave the Pigeon the opportunity of adding "You're looking for eggs, I know that well enough. What does it matter to me?"

"It matters a good deal to me" said Alice, hastily. "But I'm not looking for eggs."

"Well, be off, then!" said the Pigeon.

^ ||
^ |

Capital Letters

Usage Note What are capitals used for?

- The first letter of every sentence: *The first letter of every sentence.*
- Proper nouns: *Bertram brought a Bingo set to Bermuda.*
- Nationalities: *While in Europe, I like eating French food, wearing Italian leather, and dating Spanish men.*
- Brand names: *I took a picture of my Lexus using my Kodak Instamatic.*
- Titles of books, plays, works of art, etc.: *Angels in America and Eternal Sunshine of the Spotless Mind were my favorite movies of the past year.*
- A capital letter is also used for direct addressing: *Then, Mother told me to go to the store.* vs. *Then, my mother told me to go to the store.*

Acronyms, such as abbreviations of organizations, use all capital letters: *LSAT* and *NAACP*.

(For further notes on the use of capitals, see the appendix at the back of the book.)

To indicate capital letters: Place three lines underneath the text to be capitalized. Then in the margin, write “cap” and circle it.

I just read the book where the wild things are, by shel silverstein. what an
inspiring story. my aunt eve would especially enjoy it. she's studying elementary
school library science at usc. perhaps I'll get aunt eve a copy for her birthday.

cap
cap
cap

Practice

Corrected version: Page 126

“it’s a Cheshire cat,” said the duchess, “and that’s why. Pig!”

Alice jumped, but saw in another moment that it was addressed to the baby and not to her. “I didn’t know that cheshire cats always grinned; in fact, I didn’t know that cats could grin,” alice went on.

Lowercase

Usage Note The words *earth*, *moon*, and *sun* are not capitalized unless they are in a list of celestial bodies. The names of seasons are not capitalized. Nor are the names of decades, such as *the fifties* or *the sixties*. Unless beginning a sentence, names like *iWon*, *eBay*, and *iMac* should not be capitalized. (Avoid using them at them at the beginning of a sentence if you can!) Some last names of European origin may contain particles that are not capitalized unless they are used alone: *Sunny von Bulow* vs. *Von Bulow*.

To indicate lowercase letters: Draw a diagonal line through the letter to be lowercased, from the top right to the bottom left. If more than one consecutive letter needs to be lowercased, draw your diagonal line through the first letter, and then extend the line across the top of the remaining letters. Then in the margin, write “lc” and circle it.

I have the best family in the ~~W~~orld. My two Sisters Lucinda and Florinda own a ~~C~~omputer ~~S~~tore, so I get lots of free help with my laptop.

(lc) /
(lc) //

Practice

Corrected version: Page 126

“Talking of axes,” said the Duchess, “Chop Off Her Head!”

Alice glanced rather anxiously at the Cook, to see if she meant to take the hint. But the Cook was busily stirring the Soup, and seemed not to be listening, so she went on again: “Twenty-Four hours, I think; or is it Twelve?”

Small Capital Letters

Usage Note Small caps are often used for A.M. and P.M., for slogans (VIRGINIA IS FOR LOVERS), logos, emblems, signs (CLOSED FOR RENOVATION), and newspaper headlines (KENNEDY WINS!).

To indicate small caps: Draw two lines under the text to be small capped, and then write and circle “sc” in the margin.

Amalia ripped open the letter. The first line shocked her: You are not Amalia. She read on. You are an alien impostor. The real Amalia has moved to our planet. That was all, except for a line at the bottom. This message will self-destruct in thirty seconds.

(SC) /

(SC) /

(SC) /

(SC) /

I had to buy the paper. There on the front page, big as life, was a picture of my brother. And the headline read: Local Man Wins \$1 Million in Lottery.

(SC) /

Practice

Corrected version: Page 126

She came upon a neat little house, on the door of which was a bright brass plate with the name W. Rabbit engraved upon it. She went in without knocking and hurried upstairs in great fear lest she should meet the real Mary Ann, and be turned out of the house.

She found her way into a tidy room, with a table by the window. Her eye fell upon a little bottle that stood near the looking glass. There was no label this time with the words drink me, but she uncorked it and put it to her lips.

Semicolon

Usage Note A semicolon is used to mark a more distinct break in thought than a comma. It is often used with compound lists: *Jennifer Lopez has been spotted in San Juan, Puerto Rico; New York, New York; Los Angeles, California; and Rome, Italy.* It is also used to connect closely related independent sentences: *Micah plans to go to art school; his plans, however, are only preliminary.*

To place a semicolon: Draw a semicolon and surround it with carets above and beneath. Repeat this action in the margin.

As I child I hated to go to bed early, I thought all the fun stuff happened after I fell asleep.

Practice

Corrected version: Page 127

"The first thing I've got to do," said Alice to herself, "is to grow to my right size again, and the second thing is to find my way into that lovely garden."

There was a large mushroom growing near her, about the same height as herself: and, when she had looked under it, it occurred to her that she might as well look and see what was on top of it.

P.S. A "comma splice" occurs when a comma is used to replace the conjunction in a compound sentence: *I can have anything I want, I'm rich.* This is actually an error; a semicolon should be used. *I can have anything I want; I'm rich.*

Colon

Usage Note A colon is used after a sentence to introduce material that illustrates or adds details to the sentence, such as an explanation, example, or list. It is also used with clock time, biblical references, URLs, and to introduce subtitles. Some examples include: 12:33 P.M., Genesis 1:2–4, <http://www.paidtoproofread.com>, and, of course, *Get Paid to Read: Secrets to Financial Freedom and Success*. The first word after a colon is capitalized when the material is a complete sentence.

To place a colon: Draw a colon and surround it with carets above and beneath. Repeat this action in the margin.

The benefits of colon cleansing are many, including [^]purifying vital inner organs, _veliminating toxic waste, and alleviating skin problems.

[^]/
_v

Practice

Corrected version: Page 127

She had read several nice little stories about children who got burned, and eaten up by wild beasts, and other unpleasant things, all because they *would* not remember the simple rules their friends had taught them; such as that a red-hot poker will burn you if you hold it too long, and that if you cut your finger very deep with a knife it usually bleeds.

P.S. The most common error you will see is the use of a semicolon rather than a colon to introduce a list.

Apostrophe

Usage Note Apostrophes are used with contracted words or in abbreviated years to replace the missing letters or numbers: *won't, don't, it's, they're; Class of '10*. It is also used with possessives: *John's coat, the Smiths' house*.

For possessives with singular nouns, add 's. For plural nouns (except for irregular nouns that do not end in *s*, like *men* and *people*), add an apostrophe only.

To place an apostrophe: Draw a downward-pointing caret right next to the text where you want the apostrophe to appear. Then insert the apostrophe in the caret. Repeat in the margin. (Be mindful of the direction that your apostrophes are pointing: Apostrophes always make a backwards *c*.)

Lana Turners and Marilyn Monroes swimsuits are collectors' items.

Practice

Corrected version: Page 127

"Theres certainly too much pepper in that soup!" Alice said to herself, as well as she could for sneezing. There was certainly too much of it in the air. The Duchess's sneezes were heard occasionally, and as for the baby, it was sneezing and howling alternately without a moments pause.

Quotation Marks

Usage Note In the American style, double quotation marks are always used for quoted speech: *Phyllis smugly replied, "I told you so."* Quotations within dialogue use single quotation marks: *"She loves to say, 'I told you so.'"* Note that there should be a hairline space between the single and double quotation marks.

Always place punctuation (a comma, period, question mark, or exclamation point) *before* opening or closing quotation marks. A question mark may be placed outside the quotation mark if the sentence asks about the quotation: *Who said, "Give me liberty or give me death"?*

To indicate quotation marks: Draw a downward-pointing caret right next to the text where you want the quotation marks to appear. Then insert the quotation marks in the caret, pointing in the appropriate direction. Repeat in the margin.

∨ Why me? ∨ she retorted to the pigeon, shaking her fist toward the sky.

“ ∨ - / - ∨ ”

Practice

Corrected version: Page 127

Alice went on: "Would you tell me, please, which way out to go from here?"

"That depends a good deal on where you want to get to, said the Cat.

"I don't much care where—," said Alice.

Then it doesn't much matter which way you go," said the Cat.

"—so long as I get somewhere," Alice added as an explanation.

"Oh, you're sure to do that," said the Cat, if only you walk long enough."

P.S. Most word-processing programs use "Smart Quotes," a feature that automatically converts the symbol (") into the proper open (") or closed (") quotation marks. But smart quotes are not infallible! Be sure and check that the Smart Quotes function (a) worked and (b) put the quotation mark in the right direction.

Parentheses

Usage Note Parentheses are used to offset incidental material: *Many name-brand electronics (Panasonic, Sony, etc.) offer similar products.* Parentheses usually minimize the importance of the information while dashes emphasize it.

Parentheses do not change the punctuation of a sentence. If parenthetical material is at the end of a sentence, the period, question mark, or exclamation point still appears *after* the parenthesis. However, if the sentence within the parentheses can stand alone, it gets its own punctuation, as in the following: *I think she's cute. (She thinks I'm cute too.)*

Parentheses also enclose numbers or letters used for listing information: *Each contestant will be judged on the basis of (a) poise, (b) fitness, (c) talent, and (d) platform.*

To indicate a parenthesis: Draw a parenthesis bisected by two horizontal lines in the text where it is needed, facing in the appropriate direction. Repeat in the margin.

April was in her first year of law school (One-~~1~~) while Marta had just begun her second (Two-~~2~~). Everyone was envious of Kathy, who was in her third year (Three-~~3~~).

€ / 3 /
€ / 3 / € / 3

Practice

Corrected version: Page 128

"Are they in the prisoner's handwriting?" asked one of the jurymen.

"No, they're not," said the White Rabbit, "and that's the queerest thing about it."

(The jury all looked puzzled.)

"He must have imitated somebody's else's hand," said the King. The jury all brightened up again.)

Brackets

Usage Note Brackets are used in quoted material to enclose comments, clarifications, or corrections added by someone other than the original writer: “*These people [the people of medieval England] believed that the solar eclipse was a harbinger of doom.*”

Brackets also enclose the expression *[sic]* which means “thus.” It is used to indicate that an error in the quotation was present in the original.

Brackets are also used as parentheses for text already enclosed by parentheses:

(Albert Einstein [1879–1955] studied the violin from the ages of six to thirteen.)

To indicate a bracket: Draw a bracket bisected by one horizontal line in the text where it is needed, facing in the appropriate direction. Repeat in the margin.

Elaine Goodman (1988) is the foremost authority on Ping-Pong rackets. (See also Emily Hawks [1999] and Noah Piston [2003].)

E/E/E/j

Practice

Corrected version: Page 128

After reading *Through the Looking-Glass*, I was surprised to learn that Lewis Carroll's name was really Charles Luttwidge Dodgson sic. I found an article on Carroll's life (which had been written in the '40s 1945) that stated Carroll invented his pen name by translating his first two names into the Latin “Carolus Lodovicus” and then anglicizing it into “Lewis Carroll.”

Ellipses

Usage Note Ellipses are used to indicate an omission or a trailing off of thought.

Publishing and word-processing software often convert ellipses to a condensed format (...). In general, when proofreading, you will not add ellipses. Rather, you will need to replace these condensed ellipses with properly spaced ones.

To correct ellipses: Draw vertical lines between the dots of the ellipses. Then, in the margin, write “eq #” to indicate that space in the ellipses should be equalized.

When writing, Jim had the habit of skipping words to get to the heart of things. I got a letter from him that started, “Dear C. . . .,” “How?”

eq. # //

To indicate ellipses: Draw three dots in the text and circle them (like three periods), placing vertical lines between them to indicate the spaces in the ellipses. Repeat these marks in the margin.

Trey opened the box, and Charlotte was at a loss for words. “Ah,” she stammered, “. . . it’s, ah” “Trey, it’s HUGE!”

o|o|o/

Practice

Corrected version: Page 129

“Are you . . . are you fond . . . of of dogs?” The Mouse did not answer, so Alice went on eagerly: “There is such a nice little dog near our house. It’ll fetch all sorts of things when you throw them, and it’ll sit up and all sorts of things...I can’t remember half of them. . . .”

P.S. Occasionally four ellipses will appear when used at the end of a sentence or when completing a thought, but popular preference is three ellipses in most cases.

Boldface Type

Usage Note Boldface is usually added for style to emphasize a particular bit of text. Chapter numbers, chapter titles, headings for lists, and page numbers for references to tables or images are often boldfaced.

To indicate boldface type: Draw a wavy horizontal line beneath the text to be set in boldface.

Then write “bf” in the margin and circle it.

PHOTOGRAPHY TERMS

Contact sheet: A group of shots compiled from a single roll of film and printed in miniature size.

Cropping: A way of trimming an image to edit out undesirable elements.

Glossy: Photos with a sheen.

Matte: Photos with a shine-free surface.

wavy

Proofs: Initial rough pictures printed on a machine.

(bf)

Practice

Corrected version: Page 129

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Chapter 5: Advice from a Caterpillar

Italic Type

Usage Note The following are generally italicized: titles of plays, books, magazines, and newspapers; foreign words and phrases; and words as words and letters as letters, for example This program brought to you by the letter *m*. First-person thoughts are also italicized: *White boys really can't jump*, Cher thought.

To indicate italicized type: Underline the text to be italicized. Then write “ital” in the margin and circle it.

Have you seen the musical The Producers? They say it's wunderbar. I saw an advertisement for the show in the New York Times. If I purchase tickets by phone, I also get a free subscription to the magazine of my choice: Cosmopolitan, Road & Track, or Smart Money.

ital //
ital /
ital //
ital //

Practice

Corrected version: Page 129

“Perhaps it doesn't understand English,” thought Alice. “I dare say it's a French mouse.”

So she began again. “Où est ma chatte?” which was the first sentence in her French lesson book.

Underscore

Usage Note Underscoring is most commonly used for Web addresses.

To indicate underscored text: Underline the text to be underscored, then write “underscore” in the margin and circle it.

Visit our Web site at www.paidtoproofread.com or email us at hire_
me@paidtoproofread.com.

Underscore

Practice

Corrected version: Page 129

Looking for Web sites that tribute Alice and her friends? Head to www.whostolethetarts.com or themadhatter.com.

Roman Type “Roman” means no boldface, no italic and no underline—just regular type.

Usage Note Roman type is usually applied to correct mistakenly formatted copy—it is an “undo” feature versus a “do” feature.

To indicate roman type: Circle the mistakenly underlined, boldfaced or italicized text. Then write “rom” in the margin and circle it.

My book *Stress-Free Celebrations* hit the bookstands in November, right in time for Christmas and Chanukah. The only trouble was another book titled *Zen Holiday* got there first.

rom. //
rom. /

Practice

Corrected version: Page 130

She had not gone much further before she came in sight of the house of the March Hare: she thought it must be the **right** house because the chimneys were shaped like *ears* and the roof was thatched with *fur*. It was so large a house that she did not like to go near till she had nibbled some more of the **left-hand** bit of mushroom and raised herself to about two feet high.

STET, or Let It Stand This mark is used to leave or reinstate the original text, and ignore any changes made. It overrides previous editorial changes or others you have indicated.

To STET: Draw dots in a horizontal line underneath the text concerned.

Write and circle STET in the margin.

The widely read poet, named e.e. cummings, had his own ideas about punctuation.

~~gap~~ STET

Practice

Corrected version: Page 130

“How doth the little crocodile

Improve his shining tail,

And pour the water of the Nile

On every golden scale!”

move left

move left

P.S. When a manuscript is returned to the author after it is first edited, there may be changes made that the author didn't authorize. In this case, s/he will request that you STET the original—you have to return the text to what it was or check to make sure that the original was re-inserted.

Move Left, Right, Up, or Down

To move text: Use a half-bracket ([) to pull the text in the direction you want it to be moved—as if it were a magnet. (Try to align the bracket in the position where you want the text to be.) In the margin, write “move left/right/up/down” and circle it.

If only it was as easy to move heavy objects around as it is to move type around on the page. One little bracket in the direction you'd like the text moved and—*poof!*—it's done. I think my brother Mickey, who runs a moving company, would be jealous if he knew of such relocation secrets.

move down

move up

Practice

Corrected version: Page 130

She found a small cake on which the words “EAT ME” were beautifully marked in currants. “Well, I’ll eat it,” said Alice. She ate a little bit, and said anxiously to herself, “Which way? Which way?” holding her hand on top of her head to feel which way she was growing.

P.S In most published material, the first paragraph of a new chapter or new section in a chapter is not indented. When proofreading, you will commonly see this mistakenly indented. Simply move the text to the left in this case.

Center

Usage Note Text is often centered in the following instances: chapter numbers and titles, titles of articles or excerpts, or printed signs that a character is reading.

To center text: Surround the text to be centered with outfacing brackets (] [). In the margin, write “ctr” and circle it.

Vera approached the door and squinted to read the small sign posted there. It read:

] WELCOME TO THE MUSEUM OF DIRT. []
] WE ARE CURRENTLY CLOSED FOR RENOVATION. []

(CTR)/

Practice

Corrected version: Page 130

On this the White Rabbit blew three blasts on the trumpet, and then unrolled the parchment scroll, and read as follows:

“The Queen of Hearts, she made some tarts,

All on a summer day:

The Knave of Hearts, he stole those tarts

And took them quite away.”

“Consider your verdict!” The King said to the jury.

Run Copy Continuously

To indicate copy should be run continuously (or to delete the start of a new paragraph):

Run a backward-S-shaped line from the end of the top line to the beginning of the next line.

Write “run in” in the margin and circle it.

My favorite painters have a style that is anything but traditional. Salvador Dali
and his melting clocks really appeal to me,
as do Escher’s architectural optical illusions.

run in/

Practice

Corrected version: Page 131

So Alice began telling them her adventures from the time she first saw the White Rabbit. She was a little nervous about it, just at first. The two creatures got so close to her, one on each side, and opened their eyes and mouths so very wide; but she gained courage as she went on.

Begin Paragraph

Usage Note When proofreading, you generally will not have to indicate a new paragraph except in dialogue, as that is the most common oversight. A new paragraph is used to indicate a change in speaker.

To begin a paragraph: Draw two vertical lines with a loop like a “c” at the top, making what looks like a backwards “P”—for “P”aragraph. Place the ¶ in the text where you want the paragraph to begin. Repeat this symbol in the margin.

Scott approached the photographer cautiously. He admitted abashedly, “I’m not very photogenic.” ¶ “Everyone says that,” replied the photographer, “Don’t worry. Let’s get started.” ^

¶/

Practice

Corrected version: Page 131

“In that direction,” the Cat said, waving its right paw around, “lives a Hatter, and in that direction,” waving the other paw, “lives a March Hare. Visit either you like: they’re both mad.” “But I don’t want to go among mad people,” Alice remarked.

“Oh, you can’t help that,” said the Cat. “We’re all mad here. I’m mad. You’re mad.”

P.S. If you need to indicate a blank line, write “one line #” and circle it.

Rebreak

Usage Note Rebreak is most typically used near the end of a line of text. Most text is “rebroken” if it is set outside the established margin.

To rebreak a line: Draw what looks like one step of a staircase before the word to be moved to the next line. Write “rebreak” in the margin and circle it.

Why can't people leave well enough alone? They have to go changing, adjusting, and polishing when everybody knows that the original is usually the best. *Keep it simple* is a very good motto. I still remember my tenth-grade shop teacher saying, “If it ain't broke, don't fix it.”

Practice

Corrected version: Page 131

The King and Queen of Hearts were seated on their throne when they arrived, a great crowd assembled about them—all sorts of little birds and beasts as well as a whole pack of cards: the Knave was standing before them, in chains, with a soldier on each side to guard him; and near the King was the White Rabbit, with a trumpet in one hand and a scroll of parchment in the other.

rebreak

Bad Break

Usage Note If a compound word already has a hyphen in it, avoid a *double break* at the end of a line: for example, *self-inflicted wound* breaking as *self-in-flicted*. (Remember: Hyphens generally occur at the end of lines because in published matter the text is usually justified.)

Another form of bad break is called a *stack*: The same word appears in three consecutive lines at either the left or right margin (this occurs most frequently with *the* and *a*). Four consecutive lines ending in hyphens also constitute a stack.

To correct a bad break: Delete the hyphen and close up the space. Write “bb” in the margin and circle it.

While she had been accused of various mental instabilities in the past, manic-depressive behavior had never been among them.

(bb)

Practice

Corrected version: Page 131

“I won’t have any pepper in my soup. It’s pepper that makes people hot-tempered,” she went on, very much pleased at having found out a new kind of rule, “and vinegar that makes them sour—and chamomile that makes them bitter—and—barley sugar and such things that make children sweet-tempered.”

P.S. For clarification in messy cases, you can choose to write out the correct word break, rather than writing “bb” and circling it in the margin.

When in doubt about a word break, check your *Web 11* dictionary for the proper break.

Superscript Superscript is a small number, letter or symbol that appears above the other text in a line, as in ordinal numbers: 1st, 2nd, 3rd.

To indicate superscript: If you're correcting a piece of written text that should be superscripted, place a downward pointing caret immediately under text. If you're adding a superscript, place the downward pointing caret above the text and insert the superscripted letters/numbers/symbols.

Mom got a new job. So long, 174th Street!

Superscript

Subscript Subscript is a small number, letter or symbol that appears below the other text in a line, as in H₂O.

To indicate subscript: If you're correcting a piece of written text that should be subscripted, place an upward pointing caret immediately above text. If you're adding a subscript, place the upward pointing caret below the text and insert the subscripted letters/numbers/symbols.

Is the ongoing rise in the air's CO₂ content something to fear?

subscript

Indent In book style, the first paragraph in a chapter is not indented. The subsequent paragraphs are.

To indent: A small square is used to indicate an indent. The distance of the indent of the square is equal to the length of an “m.” Draw the square to the left of the text to be indented. You may need to draw more than one square to indicate the correct indentation. (If you are working for a publisher, the style sheet will usually give you the specifics.)

When going to Disney, don't forget to pack:

Sunglasses

Sunscreen

A bathing suit

Your camera!

indent/

Wrong Font These days when a book is designed, the text is usually “flowed in” from a word document to an electronic publishing program. Sometimes the fonts do not convert properly, so this is when you may see incorrect fonts.

To correct a wrong font: Circle the text that is set in the wrong font, write “wf” in the margin, and circle it.

Dave Wilson is the new innkeeper at the Old Drovers' Inn.

After spending years in the cities of New York and Boston, Dave is delighted to

be upstate in the country. “This is a beautiful place to call home,” he enthused.

wf/
wf/

Practice Session: Answer Keys

Insert

Either the well was very deep, or Alice fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next. She took down a jar from one of the shelves as she passed: it was labeled "ORANGE MARMLADE," but to her great disappointment it was empty.

2/
P/
A/

Delete

Down, down, down. There was nothing else to do, so Alice soon began talking again. "Dinah will miss me very much tonight, I should think!" (Dinah was the cat.) "I hope ~~hope~~ they'll remember her saucer of milk at teatime. Dinah, my dear! I wish you were down here with me!"

g/
g//

Close up

There were doors all ~~a~~ round the hall, but they were all locked; and when Alice had been all the way down one side and up the other, trying every door, she walked sadly down the middle, wondering how she was ever to get out ~~a~~ gain.

c/
c//

Delete and Close up

Suddenly she came upon a three-legged table, all made of solid glass. There was nothing on it but a tiny golden key, and Alice's first idea was that this might belong to one of the doors of the hall. But either the locks were too large, or the key was too small, but at any rate it would not open any of them.

i/
i/
i/

Space

It was all very well to say, "Drink me," but the wise little Alice was not going to do that in a hurry. "No, I'll look first," she said, "and see whether it's marked 'poison' or not." She had never forgotten that, if you drink from a bottle marked "poison," it is almost certain to disagree with you, sooner or later.

#/
#/
#/

Transpose

After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! When she got to the door, she found she had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it.

(tr)//
(tr)//
(tr)//
(tr)//

Spell Out

"Well, I should like to be a little larger, Sir, if you wouldn't mind," said Alice. (3) inches is such a wretched height to be."

(sp)//

"It is a very good height indeed," said the Caterpillar, rearing itself upright as it spoke (it was exactly (3) inches high).

(sp)//

This time Alice waited patiently until it chose to speak again. In a minute or (2) the Caterpillar took the hookah out of its mouth, and yawned once or twice, and shook itself.

(sp)//

En-Dash

Lewis Carroll (1832¹/_N-1898) is the pseudonym of English writer and mathematician Charles Lutwidge Dodgson. From 1846¹/_N-1850 he attended Rugby School; he graduated from Christ Church College, Oxford, in 1854. He published his famous *Alice's Adventures in Wonderland* in 1865; then published its sequel, *Through the Looking-Glass*, in 1872. Carroll must have been very busy in the years 1865¹/_N-1872!

(1/N)//

(1/N)//

(1/N)//

Em-Dash

Alice guessed in a moment that it was looking for the fan and the pair of white gloves[^]—everything seemed to have changed since her swim in the pool.

(ⁱ/_M)/

Very soon the Rabbit noticed Alice, and called out to her, “Why, Mary Ann, what are you doing out here? Run home and fetch me a pair of gloves and a fan!”

“He took me for his housemaid,” she said to herself as she ran. “But I’d better take him his fan and gloves[^]—that is, if I can find them.”

(ⁱ/_M)/

Hyphen

To be sure, this is what generally happens when one eats cake; but Alice had got so much into the way of expecting nothing but out[^]-of[^]-the[^]-way things to happen, that it seemed quite dull and stupid for life to go on in the common way.

≡///

So she set to work, and very soon finished off the cake.

“Curiouser and curiouser!” cried Alice. “Now I’m opening out like the largest tele[^]-scope that ever was! Good[^]-bye, feet!”

≡/

≡/

Period

When she looked down at her feet, they seemed to be almost out of sight, they were getting so far off^o “I shall be a great deal too far off to trouble myself about you,” Alice thought. “I’ll give them a new pair of boots every Christmas^o How funny it’ll seem, sending presents to one’s own feet! And how odd the directions will look!” She imagined it: Alice’s Right Foot, Esq^o (with Alice’s love).

o/

o/

o/

Comma

This was such a new idea to Alice that she was quite silent for a minute or two, which gave the Pigeon the opportunity of adding, "You're looking for eggs, I know that well enough. What does it matter to me?"

"It matters a good deal to me" said Alice, hastily. "But I'm not looking for eggs."

"Well, be off, then!" said the Pigeon.

↑/

↑/

Capital Letters

"it's a Cheshire cat," said the duchess, "and that's why. Pig!"

Alice jumped, but saw in another moment that it was addressed to the baby and not to her. "I didn't know that cheshire cats always grinned; in fact, I didn't know that cats could grin," alice went on.

(cap)/

(cap)/

(cap)/

Lowercase

"Talking of axes," said the Duchess, "Chop Off Her Head!"

Alice glanced rather anxiously at the Cook, to see if she meant to take the hint. But the Cook was busily stirring the Soup, and seemed not to be listening, so she went on again: "Twenty-four hours, I think; or is it twelve?"

(lc)////

(lc)/

(lc)//

(lc)//

Small Capital Letters

She came upon a neat little house, on the door of which was a bright brass plate with the name W. Rabbit engraved upon it. She went in without knocking and hurried upstairs in great fear lest she should meet the real Mary Ann, and be turned out of the house.

She found her way into a tidy room, with a table by the window. Her eye fell upon a little bottle that stood near the looking glass. There was no label this time with the words drink me, but she uncorked it and put it to her lips.

(sm caps)/

(sm caps)/

Semicolon

"The first thing I've got to do," said Alice to herself, "is to grow to my right size again,[^] and the second thing is to find my way into that lovely garden."

^/

There was a large mushroom growing near her, about the same height as herself,[^] and, when she had looked under it, it occurred to her that she might as well look and see what was on top of it.

^/

Colon

She had read several nice little stories about children who got burned, and eaten up by wild beasts, and other unpleasant things, all because they *would* not remember the simple rules their friends had taught them,[^] such as that a red-hot poker will burn you if you hold it too long, and that if you cut your finger very deep with a knife it usually bleeds.

^/

Apostrophe

"There's[?] certainly too much pepper in that soup!" Alice said to herself, as well as she could for sneezing. There was certainly too much of it in the air. The Duchess's sneezes were heard occasionally, and as for the baby, it was sneezing and howling alternately without a moment's[?] pause.

?/

?/

Quotation Marks

Alice went on: "Would you tell me, please, which way out to go from here?"

"That depends a good deal on where you want to get to,"^{?"} said the Cat.

"/

"I don't much care where—," said Alice.

^{cc}Then it doesn't much matter which way you go," said the Cat.

cc/

"—so long as I get somewhere," Alice added as an explanation.

"Oh, you're sure to do that," said the Cat,^{cc} if only you walk long enough."

cc/

Question Mark and Exclamation Point

The table was a large one, but the three were all crowded together at one corner of it. "No room! No room!" they cried out when they saw Alice coming.

"What do you mean, there's no room?" There's plenty of room!" Alice said indignantly as she sat down.

!/ ?/

Parentheses

"Are they in the prisoner's handwriting?" asked one of the jurymen.

"No, they're not," said the White Rabbit, "and that's the queerest thing about it." (The jury all looked puzzled.)

"He must have imitated somebody's else's hand," said the King. (The jury all brightened up again.)

*/ €/

Brackets

After reading *Through the Looking-Glass*, I was surprised to learn that Lewis Carroll's name was really Charles Luttwidge Dodgson [sic] I found an article on Carroll's life (which had been written in the '40s [1945]) that stated Carroll invented his pen name by translating his first two names into the Latin "Carolus Lodovicus" and then anglicizing it into "Lewis Carroll."

E/3 E/3

Equalize Space

"Well," thought Alice to herself, "after such a fall as this, I shall think nothing of tumbling down stairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!"

eq. #
eq. #
eq. #

Ellipses

“Are you . . . are you fond . . . of of dogs?” The Mouse did not answer, so Alice went on eagerly: “There is such a nice little dog near our house. It’ll fetch all sorts of things when you throw them, and it’ll sit up and all sorts of things [#] can’t remember half of them. . .”

eq. #/

Boldface Type

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bf/

bf/

Italic Type

“Perhaps it doesn’t understand English,” thought Alice. “I dare say it’s a French mouse.”

So she began again. “Où est ma chatte?” which was the first sentence in her French lesson book.

ital/

Underscore

Looking for Web sites that tribute Alice and her friends? Head to www.who stole the arts.com or themad hatter.com.

underscore/

underscore//

Roman Type

She had not gone much further before she came in sight of the house of the March Hare: she thought it must be the right house because the chimneys were shaped like ears and the roof was thatched with fur. It was so large a house that she did not like to go near till she had nibbled some more of the left-hand bit of mushroom and raised herself to about two feet high.

(ROM) //
(ROM) //
(ROM) /

STET, or Let It Stand

"How doth the little crocodile

Improve his shining tail,
....

And pour the water of the Nile

On every golden scale!"
....

~~(move left)~~ (STET)
~~(move left)~~ (STET)

Move Left, Right, Up, or Down

She found a small cake on which the words "EAT ME" were beautifully marked in currants. "Well, I'll eat it," said Alice. She ate a little bit, and said anxiously to herself, "Which way? Which way?" holding her hand on top of her head to feel which way she was growing.

(move down) /
(move up) /

Center

On this the White Rabbit blew three blasts on the trumpet, and then unrolled the parchment scroll, and read as follows:

["The Queen of Hearts, she made some tarts,
All on a summer day:
The Knave of Hearts, he stole those tarts
And took them quite away."]

(CTR) /

"Consider your verdict!" The King said to the jury.

Run Copy Continuously

So Alice began telling them her adventures from the time she first saw the White Rabbit. She was a little nervous about it, just at first. The two creatures got so close to her, one on each side, and opened their eyes and mouths so very wide; but she gained courage as she went on.

run in/

Begin Paragraph

"In that direction," the Cat said, waving its right paw around, "lives a Hatter, and in that direction," waving the other paw, "lives a March Hare. Visit either you like: they're both mad." "But I don't want to go among mad people," Alice remarked.

fl/

"Oh, you can't help that," said the Cat. "We're all mad here. I'm mad. You're mad."

Rebreak

The King and Queen of Hearts were seated on their throne when they arrived, a great crowd assembled about them—all sorts of little birds and beasts as well as a whole pack of cards: the Knave was standing before them, in chains, with a soldier on each side to guard him; and near the King was the White Rabbit, with a trumpet in one hand and a scroll of parchment in the other.

rebreak/

Bad Break

"I won't have any pepper in my soup. It's pepper that makes people hot-tempered," she went on, very much pleased at having found out a new kind of rule, "and vinegar that makes them sour—and chamomile that makes them bitter—and—barley sugar and such things that make children sweet-tempered."

bb/

bb/

Chapter 7

Proofreading Tests

Here's the deal about proofreading tests: this is not a case of art imitating life. The goal of most proofreading tests is to cram in as many mistakes as possible. Actual proofreading projects are never rife with as many errors as the tests that would-be proofreaders take. So, take these tests with a grain of salt. Know that when you're actually doing the job, you can enjoy what you're reading a whole lot more. But for now, it's all about finding the errors (and many are painfully obvious!).

Here are three proofreading tests, which get more involved and detailed as you go along. Following all three tests is a detailed answer key, with two versions of the tests. The first answer key shows the marked up test exactly the way in which you would return a completed test. The second answer key includes a running commentary to help explain some of the trickier aspects of the tests.

Don't do all three tests at once; your eyes will cross! Do the first one, review the answer key, take a break, and then do the next one. Don't be too surprised if you find similar mistakes on the second test. After all, one of the many beauties of proofreading is that the errors are rather standard. It's not like new errors come along every day; there's a fairly reliable bank of frequently executed mistakes. After you've completed these tests, you'll be armed with knowledge of the bulk of them.

Onward, error seekers!

Proofreading Test #1

Your Biggest Rock

by Stefan Doering

Used with permission.

A couple of weeks ago I was coming home from Paris on the Paris-New York flight and I was really bummed! I got to Charles De Gaulle Airport 2 ½ hours early, thinking that was more than enough time to get a good seat.

I was wrong! The line was almost out the door.

I was flying my favourite airline, Air India (the only airline I know of that assumes the following; you are a vegetarian, you eat Indian food, and you enjoy a lively flight. Because of the cheap air fare, the flights are packed with people and luggage).

I like an exit row seat, especially on a long flight, because of my height. But looking at the line ahead, I was worried I would be squished like a sardine in a middle seat.

So I decided to make a little “game” of the situation. I call goals or outcomes “games” to take the severity and stress out of the achieving. If it's a game, you enjoy the process and thus attract it to you much more powerfully. Besides, if you are having fun, “winning” becomes secondary.

So I created a game on this ridiculously crowded flight to have a great seat (Air India does not pre-book seats)! This would be a window seat with a nice view not over the wing with lots of leg space. And to add to the mix, I would like a gorgeous woman sit to next to me.

laughed to myself when I created this game and then looked at the line, snaking it's way to the front of several over-worked French airline ticket agents. As the line slowly moved ahead, I said, "Fat chance!" followed by, "Trust the universe, trust the universe! The uni verse will bring it to you *exactlly* how it is supposed to be."

Finally, as I got closer to the check-in desk, the single line broke into 4 individual lines and I chose one--the WRONG ONE!

There was a woman ahead who had tons of luggage She was taking an inordinate amount of time trying to get her bag weighed as they were clearly over the limit. Meanwhile the other lines were moving. I said, "I'll be lucky if I get an isle seat!" followed by, "Trust the universe! Relax and trust!"

Finally they tell luggage lady to step aside to figure out how to redistribute her luggage weight, our line starts moving again. As I become the next customer, luggage lady steps in front of me and I think, "Jeez!" followed by, "TRUST!"

Finally she is done and it is my turn. I walk up with my one small suitcase and ask the agent, "I don't suppose you have any exit row seats left, do you." She said, "Hold on, let me check."

As she was checking the, supervisor came over and said, "We would like to upgrade you to First Class, but please don't tell anyone otherwise we'll have a stampeed."

I smiled thanked him, and asked the ticket agent, "I don't suppose you have any window seats available in first class" She exclaimed, "In fact, we have one left"

Cool! Walking onto the airplane, I was smiling from ear to ear thinking how I was loving this game. I realized that if I had been stubborn and insisted that luggage lady wait until I went ahead, she would be the one first flying class!

First Class on a seven-forty-seven is up the Staircase at the front of the plane. Flight attendants show you to your huge, electronic seat and offer you endless drinks, Indian food, DVD movies, magazines, and newspapers.

Still smiling, I looked out my window at the great view outside.

I heard the final call for boarding: "Kindly take your seats; we aim to leave as scheduled at 4 p.m." I noticed the seat next to me was still empty. It looked like it would have a huge amount of space on this flight! As I was thinking this, an out-of-breath woman raced up the stairs and sat in the seat.

And course of she was gorgeous. Yes, I *love* this game!

Proofreading Test #2

A Year in Moscow

by Colette Russen

Used with permission.

It wasn't that Rispoli was tired. It was that he was dead tired.

This was to have been his last day before a hard-earned two week vacation. Vacation that Janters, his boss, had guaranteed him. Vacation that Ripoli had had coming to him for well over a year. Vacation that was to have begun...nine hours earlier.

Why did kidnappings have to occur at the least oppoportune moments? And why him? Janters had at least three other thugs working under him, why couldn't he assign one of them to kidnap this diplomat's brat? Rispoli sighed and ran his fingers through his unruly black hair. Sometimes working for a a large crime syndicate was not all it was cracked up to be.

IF things had gone according to plan, he'd be ordering his second scotch and soda from the stewardess and settling back in his first-class seat, well on his way to Bali—fun, sun, and brown, beautiful women in sorongs. Instead, he was slouched down in the front seat of a borrowed black '84 Monte Carlo Super Sport, staring out the drivers side window through a light drizzle at a posh private school on the upper east side of Manhattan. He could make out half the name on inscribed on the brick; PREPARATORY Academy. The car stank of cigarette smoke, old fast food grease, and some kind of coconut air freshener that was hanging from the rear-view mirror. Instead of scotch and soda, he was drinking cold coffee from a stryofoam cup. He could feel a familiar burning sensation behind his sternum and popped a few rolaids. *Diplomats*, he thought. *Just because they can*

park anywhere they want, they think they can get away with anything? Don't they know how things work in this city? The men Rispoli worked for had a lock on the city's drug trade, and morons these from . . . *where were they from again?* thought that they could muscle in with their own product, importing it from . . . wherever the heck they were from. Well, they would pay.

His job was to snatch the diplomat's daughter and take her to a safe house. The rest would be handled by other people, and he would finally be on his way to Bali.

A bell rang in the school, and kids started pouring out. But to Rispoli's surprise, they were all *boys*. Geez, was he at the wrong school? He rechecked the address. Nope. And the description he had been given: blonde, gray skirt, blazer, red tie; name, Anika Straasen. All the boys were wearing gray pants and blazers and red ties, but . . . wait a minute. He saw her leaving the front door, surrounded by adoring twelve-year old boys. It *had* to be her; it couldn't be anyone else. He mentally kicked himself for being in such a hurry that he didn't get a picture or a more accurate description.

She was gorgeous. Long, slim legs; thick blond hair tied up in a loose knot, stray strands framing her face. And her face! High cheekbones, full lips. No wonder the twelve year olds all loved her. Who wouldn't be in love with a teacher who looked like that? In Rispoli's rush to get the job done, he had neglected to get her age. She had to be at least 28, Maybe 30, he thought.

He stayed in the car, trying to decide what todo. He watched her as she talked and interacted with the boys as their parents and caregivers came to pick them up, as they slowly filtered away and left her standing there by herself. She smiled at

one last boy and turned, walking back into the school. In a flash, he was out of the car and behind her.

“Ms. Straasen?” she turned to face him, one hand on the door handle. “Are you Ms. Straassen?” he asked.

A small smile played on her lips; she cocked her head to one side. “Yes, I am,” Her voice rose slightly at the last word.

“The famous Ms. Straasen.” he exclaimed, holding out his hand. “I thought I recognized you. My nephew was in your class two years ago, and he never stopped talking about you. I’m Michael Caputo.”

Her smile grew, and she shook his hand. “Who was your nephew, Mr. Caputo? I don’t seem to remember that last name.” She had a slight accent; just enough to make her speech seem sophisticated.

“Oh, no, of course you wouldn’t—he’s my sister’s boy. David.” He held his breath, hoping that David was a common enough name, but not so common he’d have to supply a surname.

“David Gleason, of course.” A lovely boy.” She turned back toward the door; he took the handle and held it open for her.

“I hate to impose, but I wonder if I could ask you a favor.” He lightly touched her shoulder. “I’m here with my son for an interview, and . . . he’s so nervous. He’s just turned eleven, and he’s very shy--I think he still hasn’t recovered from losing his mom last year and our move to the city. Could you help me coax him out of the car” He tried to keep a hopeful yet sad look on his face. *I’m a widower, he thoughtful. I’m so worried about my son. My poor, half-orphaned son who I’m sending to this rich-kid school because I’m wealthy and I’m so sad about my wife*

dying. Oh, please, nice lady, help me get my son out of the car so I can kidnap you and get my butt on a plane to Bali.

She smiled (reluctantly it seemed to him, and nodded. “Oh, this is just great! His name is Ben. We’re right over here--the big black car to the left at the curb.”

She turned from the door and walked toward the car. He had just enough time to break the top off the glass vial in his pocket, tilting it so the ether spilled onto the handkerchief in his other hand. “He’s in the backseat.”

She walked closer, bending down, grasping the handle. Her body stiffened, and and she started to turn. “There’s no one in—”

Rispoli was right behind her, opening the door with one hand, clamping the other hand with the handkerchief in it over her mouth and nose, pushing her against the car until she went limp against him. She didn’t even make a noise. He turned her around so it looked like they were a couple hugging. “Come on sweetie, it’s all right. I’ll take you home,” he said for the the benefit of anyone who might have been listening, although he was positive no one was. He laid her down across the backseat and covered her with his jacket. Once he closed the door, the tinted rear windows made it impossible to see inside He got in the car, started it up, and drove to a nearby private garage, where he reached into the backseat and checked her pulse. Strong. He put tape over her mouth—the ether would be wearing off shortly—and used a plastic zip tie to tie her hands and feet together. She was beginning to open her eyes, and he prepared to break another vial and give him another dose if she started to struggle.

She looked straight into his eyes, no tears, no fear, no nothing. Just cold, blue steel. “Don’t worry,” he said. “I’m not going to kill you or or anything.” She nodded.. “Can you breath through your nose?” She made a little side-to-side

motion with her head—not exactly yes, but no exactly no. “If I take the tape off your mouth, will you scream?” She shook her head no. “If you scream, I will knock you out again. I mean it. Do you understand me?” Yes.

Then he pulled the tape off quickly. The skin around her mouth was red, and it looked like it hurt. “*Unnecessary,*” she said quietly. The blue eyes flicked up, met his, and held his gaze. Have you got a cigarette?”

Culture

by Suzanne Gillad

Several years ago, I attended my first opera. On the drive to San Francisco, Cal., from the contry, my friend Melissa and I drove passed the vineyards and dusty driverways. Aproaching the city, traffick increased heavily. I straightened my tie as we enteredt the theatre parking area, which was large enough to accomodate the throngs of people streaming in. We walked through a vast pavillion separating the theatre from the outside world. I felt like a millionaire in in my rented tuxedo and top hat.

An usher held out his hand to me. "May I have your ticket please", he requested politely?

"Certainly. "I held it out to him as I peaked inside the theatre.

The theatre was lit with miniscule electric candles thru-out and was beautifullu furnished with flamboyant colors of fabric. It was a a highly-decorated site, which peaked mine curiosity. Every one at the opera seemed to be as decked out as I. I noted over fourty two plumed ladies hats, gentleman in dapper grey morningsuits, and well behaved childrens in velvet dresses (although I comfess one *parent* was shushing a little girl!) My perusal was interrupted by the dimming of the multitude of lights.

The opera was a grandaffair, featuring mighty men brandishing sords and women shreiking in fine tones. I was astounded that there vocal

chords stayed intact. It took awhile for me to figure out the plot, so absorbed was I in the joy full music, but I perservered. It seems a regal dutchess had lost her crown and was in jepardy of loosing her kingdom as well.

During Intermission after the first Act, we headed for the bar for a Cointreu and cinnamon bun. I was so anxious about what would happen to the princess, I could barely eat a morsal.

act two beagn. To the never ending consternation of the ruler, the crown was not found. But the dutchess did not lose her **power** after all.

Exhilirated, I turned to Marissa after the curtain had come down. "That was quiet an extraordinary performance" I exclaimed! Inspite of my reservations , I had a lot of fun."

Proofreading Test #1

Your [^]Biggest Rock

by Stefan Doering

Used with permission.

A couple of weeks ago I was coming home from Paris on the Paris-New York flight and I was really bummed! I got to Charles De Gaulle Airport (2 1/2) hours early, thinking that was more than enough time to get a good seat.

I was wrong! The line was almost out the door.

I was flying my favourite airline, Air India (the only airline I know of that assumes the following: you are a vegetarian, you eat Indian food, and you enjoy a lively flight). Because of the cheap fare, the flights are packed with people and luggage.

I like an exit row seat, especially on a long flight, because of my height. but looking at the line ahead, I was worried I would be squished like a sardine in a middle seat.

So I decided to make a little "game" of the situation. I call goals or outcomes "games" to take the severity and stress out of the achieving. If it's a game, you enjoy the process and thus attract it to you much more powerfully. Besides, if you are having fun, "winning" becomes secondary.

So I created a game on this ridiculously crowded flight to have a great seat (Air India does not pre-book seats)! This would be a window seat with a nice view not over the wing with lots of leg space. And to add to the mix, I would like a gorgeous woman sit to next to me.

g/

i/n/ #/c/s

f/

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#/f/

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a/

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o/ (tr) /

^ laughed to myself when I created this game and then looked at the line,
snaking it's way to the front of several overworked French airline ticket agents.
As the line slowly moved ahead, I said, "Fat chance!" followed by, "Trust the
universe, trust the universe! The uni verse will bring it to you exactly how it is
supposed to be."

Finally, as I got closer to the check-in desk, the single line broke into (4)
individual lines and I chose one—the WRONG ONE!

There was a woman ahead who had tons of luggage. She was taking an
inordinate amount of time trying to get her bag weighed as they were clearly over
the limit. Meanwhile the other lines were moving. I said, "I'll be lucky if I get an
isle seat!" followed by, "Trust the universe! Relax and trust!"

Finally they tell luggage lady to step aside to figure out how to redistribute
her luggage weight; our line starts moving again. As I become the
next customer, luggage lady steps in front of me and I think, "Jeez!" followed by,
"TRUST!"

Finally she is done and it is my turn. I walk up with my one small suitcase
and ask the agent, "I don't suppose you have any exit row seats left, do you?"
She said, "Hold on, let me check."

As she was checking the supervisor came over and said, "We would like to
upgrade you to First Class, but please don't tell anyone otherwise we'll have a
stamp on it."

I smiled thanked him, and asked the ticket agent, "I don't suppose you have
any window seats available in first class?" She exclaimed, "In fact, we have one
left!"

I #/
j //
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^ / Move left
uc //
? /
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lc // ^ /
tr /
^ /
? /
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Cool! Walking onto the airplane, I was smiling from ear to ear thinking how I was loving this game. I realized that if I had been stubborn and insisted that luggage lady wait until I went ahead, she would be the one first flying class!

b/g
uc // tr/
lc / 747 / lc

First Class on a ~~seven forty seven~~⁷⁴⁷ is up the Staircase at the front of the plane. Flight attendants show you to your huge, electronic seat and offer you endless drinks, Indian food, DVD movies, magazines, and newspapers.

Still smiling, I looked out my window at the great view outside.

run in

I heard the final call for boarding: "Kindly take your seats; we aim to leave as scheduled at 4 p.m." I noticed the seat next to me was still empty. It looked like it would have a huge amount of space on this flight! As I was thinking this, an out-of-breath woman raced up the stairs and sat in the seat.

sp | small caps / g
c /

And course of she was gorge^ous. Yes, I love this game!

tr / o /

Proofreading Test #2

A Year in Moscow

by Colette Russen

Used with permission.

It wasn't that Rispoli was tired. It was that he was dead tired.

This was to have been his last day before a hard-earned two-week vacation. Vacation that Janters, his boss, had guaranteed him. Vacation that Ripoli had had coming to him for well over a year. Vacation that was to have begun nine hours earlier.

Why did kidnappings have to occur at the least opportune moments? And why him? Janters had at least three other thugs working under him; why couldn't he assign one of them to kidnap this diplomat's brat? Rispoli sighed and ran his fingers through his unruly black hair. Sometimes working for a large crime syndicate was not all it was cracked up to be.

If things had gone according to plan, he'd be ordering his second scotch and soda from the stewardess and settling back in his first-class seat, well on his way to Bali—fun, sun, and brown, beautiful women in sarongs. Instead, he was slouched down in the front seat of a borrowed black '84 Monte Carlo Super Sport, staring out the driver's side window through a light drizzle at a posh private school on the upper east side of Manhattan. He could make out half the name inscribed on the brick; PREPARATORY Academy. The car stank of cigarette smoke, old fast-food grease, and some kind of coconut air freshener that was hanging from the rearview mirror. Instead of scotch and soda, he was drinking cold coffee from a styrofoam cup. He could feel a familiar burning sensation behind his sternum and popped a few rolaids. *Diplomats*, he thought. *Just because they can*

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(uc)

park anywhere they want, they think they can get away with anything? Don't they know how things work in this city? The men Rispoli worked for had a lock on the city's drug trade, and morons these from . . . where were they from again?

(tr)/

thought that they could muscle in with their own product, importing it from [#] ||||| wherever the heck they were from. Well, they would pay.

(eq. #)/

His job was to snatch the diplomat's daughter and take her to a safe house. The rest would be handled by other people, and he would finally be on his way to Bali.

A bell rang in the school, and kids started pouring out. But to Rispoli's ^r ^ surprise, they were all *boys*. Geez, was he at the wrong school? He rechecked the address. Nope. And the description he had been given: blonde, gray skirt, blazer, red tie; name, Anika Straasen. All the boys were wearing gray pants and blazers and red ties, but [#] ||||| wait a minute. He saw her leaving the front door, surrounded by adoring twelve-year-old ^ boys. It *had* to be her; it couldn't be anyone else. He mentally kicked himself for being in such a hurry that he didn't get a picture or a more accurate description.

r/

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She was gorgeous. Long, slim legs; thick blond hair tied up in a loose knot, stray strands framing her face. And her face! High cheekbones, full lips. No wonder the ^r ^ twelve-year-olds ^r ^ all loved her. Who wouldn't be in love with a teacher who looked like that? In Rispoli's rush to get the job done, he had neglected to get her age. She had to be at least 28, ^ maybe 30, he thought.

≡//

(k)/

He stayed in the car, trying to decide what to ^ do. He watched her as she talked and interacted with the boys as their parents and caregivers came to pick them up, as they slowly filtered away and left her standing there by herself. She smiled at

#/

one last boy and turned, walking back into the school. In a flash, he was out of the car and behind her.

“Ms. Straasen?” she turned to face him, one hand on the door handle. “Are you Ms. Straassen?” he asked.

A small smile played on her lips; she cocked her head to one side. “Yes, I am.” Her voice rose slightly at the last word.

“The famous Ms. Straasen!” he exclaimed, holding out his hand. “I thought I recognized you. My nephew was in your class two years ago, and he never stopped talking about you. I’m Michael Caputo.”

Her smile grew, and she shook his hand. “Who was your nephew, Mr. Caputo? I don’t seem to remember that last name.” She had a slight accent; just enough to make her speech seem sophisticated.

“Oh, no, of course you wouldn’t—he’s my sister’s boy. David.” He held his breath, hoping that David was a common enough name, but not so common he’d have to supply a surname.

“David Gleason, of course. A lovely boy.” She turned back toward the door; he took the handle and held it open for her.

“I hate to impose, but I wonder if I could ask you a favor.” He lightly touched her shoulder. “I’m here with my son for an interview, and . . . he’s so nervous. He’s just turned eleven, and he’s very shy—I think he still hasn’t recovered from losing his mom last year and our move to the city. Could you help me coax him out of the car?” He tried to keep a hopeful yet sad look on his face. *I’m a widower, he thought. I’m so worried about my son. My poor, half-orphaned son who I’m sending to this rich-kid school because I’m wealthy and I’m so sad about my wife*

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dying. Oh, please, nice lady, help me get my son out of the car so I can kidnap you and get my butt on a plane to Bali.

She smiled (reluctantly it seemed to him) and nodded. "Oh, this is just great! His name is Ben. We're right over here—the big black car to the left at the curb."

She turned from the door and walked toward the car. He had just enough time to break the top off the glass vial in his pocket, tilting it so the ether spilled onto the handkerchief in his other hand. "He's in the backseat."

She walked closer, bending down, grasping the handle. Her body stiffened, and she started to turn. "There's no one in—"

Rispoli was right behind her, opening the door with one hand, clamping the other hand with the handkerchief in it over her mouth and nose, pushing her against the car until she went limp against him. She didn't even make a noise. He turned her around so it looked like they were a couple hugging. "Come on sweetie, it's all right. I'll take you home," he said for the benefit of anyone who might have been listening, although he was positive no one was. He laid her down across the backseat and covered her with his jacket. Once he closed the door, the tinted rear windows made it impossible to see inside. He got in the car, started it up, and drove to a nearby private garage, where he reached into the backseat and checked her pulse. Strong. He put tape over her mouth—the ether would be wearing off shortly—and used a plastic zip-tie to tie her hands and feet together. She was beginning to open her eyes, and he prepared to break another vial and give her another dose if she started to struggle.

She looked straight into his eyes, no tears, no fear, no nothing. Just cold, blue steel. "Don't worry," he said. "I'm not going to kill you or anything." She nodded. "Can you breathe through your nose?" She made a little side-to-side

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r/

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=/

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motion with her head—not exactly yes, but [†]no_λ exactly no. “If I take the tape off your mouth, will you scream?” She shook her head no. “If you scream, I will knock you out again. I mean it. Do you understand me?” Yes.

Th^ean he pulled the tape off quickly. The skin around her mouth was red, and it looked like it hurt. “*Unnecessary*,” she said quietly. The blue eyes flicked up, met his, and held his gaze. [“]Have you got a cigarette?”

†/

e/

“/

Proofreading Test #3

Culture

by Suzanne Gillad

Several years ago, I attended my first opera. On the drive to San Francisco, California, from the contry, my friend Melissa and I drove passed the vineyards and dusty driverways. Aproaching the city, traffick increased heavily. I straightened my tie as we entered the theatre parking area, which was large enough to accomodate the throngs of people streaming in. We walked through a vast pavillion separating the theatre from the outside world. I felt like a millionaire in ~~in~~ my rented tuxedo and top hat.

An usher held out his hand to me. "May I have your ticket please?" he requested politely.

"Certainly." I held it out to him as I peaked inside the theatre.

The theatre was lit with miniscule electric candles throught out and was beautifullu furnished with flamboyant colors of fabric. It was a highly decorated site, which peaked mine curiosity. Every one at the opera seemed to be as decked out as I. I noted over forty-two plumed ladies hats, gentleman in dapper grey morningsuits, and well-behaved childrens in velvet dresses (although I confess one parent was shushing a little girl!). My perusal was interrupted by the dimming of the multitude of lights.

The opera was a grand affair, featuring mighty men brandishing swords and women shrieking in fine tones. I was astounded that there vocal

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ifornia/u/y/t
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r/y/#/
iqu/y/g/c
myself/g/e/v
e/a/g/e/g
n/(com)/o
rs/
#/w
tr/i/y

chords stayed intact. It took awhile for me to figure out the plot, so absorbed was I in the joy full music, but I persevered. It seems a regal dutchess had lost her crown and was in jeopardy of losing her kingdom as well.

g /
c / y //
g / o //

During Intermission after the first Act, we headed for the bar for a Cointreau and cinnamon bun. I was so anxious about what would happen to the princess, I could barely eat a morsel.

(lc)
a
dutch / e /

act two began. To the never ending consternation of the ruler, the crown was not found. But the dutchess did not lose her power after all.

(uc) // (tr) / e /
g / (rom) /
a / e /

Exhilarated, I turned to Marissa after the curtain had come down. "That was quite an extraordinary performance" I exclaimed. In spite of my reservations, I had a lot of fun."

(tr) / ! / (o) / #
c / (run in)

The Test Commentary

Proofreading Test #1

Your Biggest Rock

by Stefan Doering

Used with permission.

A couple of weeks ago I was coming home from Paris on the Paris-New York flight and I was really bummed! I got to Charles De Gaulle Airport 2 ½ hours early, thinking that was more than enough time to get a good seat.

Comment: An en-dash appears between compound adjectives (two distinct or opposite words/phrases that modify a noun).

I was wrong! The line was almost out the door.

I was flying my favourite airline, Air India (the only airline I know of that assumes the following: you are a vegetarian, you eat Indian food, and you enjoy a lively flight). Because of the cheap air fare, the flights are packed with people and luggage.

Comment: A list of information is always set up by a colon, not a semicolon.

Comment: When you see open parentheses, scan quickly to ensure that close parentheses appear as well. Close parentheses are frequently forgotten.

I like an exit row seat, especially on a long flight, because of my height. But looking at the line ahead, I was worried I would be squished like a sardine in a middle seat.

So I decided to make a little “game” of the situation. I call goals or outcomes “games” to take the severity and stress out of the achieving. If it's a game, you enjoy the process and thus attract it to you much more powerfully. Besides, if you are having fun, “winning” becomes secondary.

Comment: Check that open and close quotes agree with each other.

Comment: “Its” vs. “it’s” is a frequent error. “It’s” means “it is.” “Its” is possessive—meaning something belongs to something else. If you’re not sure, simply see if “it is” makes sense in the sentence. If it does, add the apostrophe.

So I created a game on this ridiculously crowded flight to have a great seat (Air India does not pre-book seats). This would be a window seat with a nice view not over the wing with lots of leg space. And to add to the mix, I would like a gorgeous woman sit to next to me.

Comment: Brackets can look like close parentheses at first glance. Change this bracket to close parentheses.

laughed to myself when I created this game and then looked at the line, snaking its way to the front of several over-worked French airline ticket agents. As the line slowly moved ahead, I said, "Fat chance!" followed by, "Trust the universe, trust the universe! The universe will bring it to you exactly how it is supposed to be."

Comment: Insert "I" plus a space so the typesetter knows not to set "Ilaughed."

Comment: Here's that sneaky "its" vs. "it's" again.

Comment: If you're not sure whether "overworked" takes a hyphen, check *Web 11*. Chances are if it's in a proofreading test, it's deliberately wrong!

Finally, as I got closer to the check-in desk, the single line broke into 4 individual lines and I chose one—the WRONG ONE!

Comment: Two small dashes that introduce the break-in of a new thought indicate em-dash.

There was a woman ahead who had tons of luggage She was taking an inordinate amount of time trying to get her bag weighed as they were clearly over the limit. Meanwhile the other lines were moving. I said, "I'll be lucky if I get an isle seat!" followed by, "Trust the universe! Relax and trust!"

Comment: Remember homonyms from third grade? "Isle" vs. "aisle" is a good one.

Finally they tell luggage lady to step aside to figure out how to redistribute her luggage weight, our line starts moving again. As I become the next customer, luggage lady steps in front of me and I think, "Jeez!" followed by, "TRUST!"

Comment: When a sentence is a run-on, changing a comma to a semicolon can fix it.

Comment: Looks like the typesetter accidentally hit the TAB key. Simply "move text left" here, or "close up space"—your choice.

Finally she is done and it is my turn. I walk up with my one small suitcase and ask the agent, "I don't suppose you have any exit row seats left, do you." She said, "Hold on, let me check."

As she was checking the, supervisor came over and said, "We would like to upgrade you to First Class, but please don't tell anyone otherwise we'll have a stampede."

Comment: It's a judgment call whether to delete the comma or transpose it to read "As she was checking, the supervisor..." Based on the tone of this piece and for clarity's sake, transpose the comma rather than deleting it.

I smiled thanked him, and asked the ticket agent, "I don't suppose you have any window seats available in first class" She exclaimed, "In fact, we have one left"

Comment: Well, she exclaims it, so it's best to insert an exclamation point!

Cool! Walking onto the airplane, I was smiling from ear to ear thinking how I was loving this game. I realized that if I had been stubborn and insisted that luggage lady wait until I went ahead, she would be the one first flying class!

First Class on a seven-forty-seven is up the Staircase at the front of the plane. Flight attendants show you to your huge, electronic seat and offer you endless drinks, Indian food, DVD movies, magazines, and newspapers.

Still smiling, I looked out my window at the great view outside.

I heard the final call for boarding: "Kindly take your seats; we aim to leave as scheduled at 4 p.m." I noticed the seat next to me was still empty. It looked like it would have a huge amount of space on this flight! As I was thinking this, an out-of-breath woman raced up the stairs and sat in the seat.

And course of she was gorgeous. Yes, I love this game!

Comment: Run copy continuously here. "I heard" would easily fit on this line, based on the margins already established.

Comment: Spell out numbers in dialogue; that is, when someone's speaking, short numbers should be spelled out. However, cumbersome numbers such as "1984" need not be written out in text.

Comment: The phrases A.M., P.M., and B.C. all take small caps.

Comment: Your eye will automatically correct this to read "of course." Try reading line by line with a piece of white paper covering the rest of the page to avoid eye tricks.

Proofreading Test #2

A Year in Moscow

by Colette Russen

Used with permission.

It wasn't that Rispoli was tired. It was that he was dead tired.

This was to have been his last day before a hard-earned two week vacation.

Vacation that Janters, his boss, had guaranteed him. Vacation that Ripoli had had coming to him for well over a year. Vacation that was to have begun...nine hours earlier.

Why did kidnappings have to occur at the least oppoportune moments? And why him? Janters had at least three other thugs working under him, why couldn't he assign one of them to kidnap this diplomat's brat? Rispoli sighed and ran his fingers through his unruly black hair. Sometimes working for a large crime syndicate was not all it was cracked up to be.

IF things had gone according to plan, he'd be ordering his second scotch and soda from the stewardess and settling back in his first-class seat, well on his way to Bali—fun, sun, and brown, beautiful women in sorongs. Instead, he was slouched down in the front seat of a borrowed black '84 Monte Carlo Super Sport, staring out the drivers side window through a light drizzle at a posh private school on the upper east side of Manhattan. He could make out half the name on inscribed on the brick; PREPARATORY Academy. The car stank of cigarette smoke, old fast food grease, and some kind of coconut air freshener that was hanging from the rear-view mirror. Instead of scotch and soda, he was drinking cold coffee from a stryfoam cup. He could feel a familiar burning sensation behind his sternum and popped a few roluids. *Diplomats*, he thought. *Just because they can*

Comment: Add hyphen to adjectival phrases (two- or three-word phrases that modify the noun).

Comment: Insert an "s" to correctly spell "Rispoli." Names are always misspelled on tests. Keep a running list of proper nouns as they occur; then you won't have to scramble back through the text to find the earlier appearances.

Comment: This sentence is made up of two complete thoughts that could stand on their own; change the comma to a semicolon.

Comment: Capitalize questions after a colon.

Comment: Small articles—*a, an, the*—will often appear twice in a row. Watch for it.

Comment: The side window belongs to the driver, so it takes a possessive: "driver's-side window." Don't forget the hyphen, too!

Comment: Heralding an announcement or information requires a colon, not a semicolon.

Comment: "PREPARATORY ACADEMY" should all be in small caps.

Comment: Roluids is capitalized because it's trademarked. Check out <http://www.inta.org/tmcklst1.htm> for trademarked names.

park anywhere they want, they think they can get away with anything? Don't they know how things work in this city? The men Rispoli worked for had a lock on the city's drug trade, and morons these from . . . *where were they from again?*

Comment: Transpose "morons these." Sometimes it takes a bit of juggling to figure out what the author means!

thought that they could muscle in with their own product, importing it from . . . wherever the heck they were from. Well, they would pay.

His job was to snatch the diplomat's daughter and take her to a safe house. The rest would be handled by other people, and he would finally be on his way to Bali.

A bell rang in the school, and kids started pouring out. But to Rispoli's surprise, they were all boys. Geez, was he at the wrong school? He rechecked the address. Nope. And the description he had been given: blonde, gray skirt, blazer, red tie; name, Anika Straasen. All the boys were wearing gray pants and blazers and red ties, but . . . wait a minute. He saw her leaving the front door, surrounded by adoring twelve-year-old boys. It *had* to be her; it couldn't be anyone else. He mentally kicked himself for being in such a hurry that he didn't get a picture or a more accurate description.

Comment: Insert "r." This is a common misspelling because of the way "surprise" is often pronounced.

Comment: Don't forget to hyphenate the entire phrase "twelve-year-old boys."

She was gorgeous. Long, slim legs; thick blond hair tied up in a loose knot, stray strands framing her face. And her face! High cheekbones, full lips. No wonder the twelve year olds all loved her. Who wouldn't be in love with a teacher who looked like that? In Rispoli's rush to get the job done, he had neglected to get her age. She had to be at least 28, Maybe 30, he thought.

He stayed in the car, trying to decide what todo. He watched her as she talked and interacted with the boys as their parents and caregivers came to pick them up, as they slowly filtered away and left her standing there by herself. She smiled at

one last boy and turned, walking back into the school. In a flash, he was out of the car and behind her.

“Ms. Straasen?” she turned to face him, one hand on the door handle. “Are you Ms. Straassen?” he asked.

Comment: Full sentence begins with a capital.

Comment: Watch spelling of proper names!

A small smile played on her lips; she cocked her head to one side. “Yes, I am.” Her voice rose slightly at the last word.

Comment: Change comma to period because what follows is a full sentence.

Comment: If “he exclaimed” a moment later, add an exclamation point here.

“The famous Ms. Straasen,” he exclaimed, holding out his hand. “I thought I recognized you. My nephew was in your class two years ago, and he never stopped talking about you. I’m Michael Caputo.”

Her smile grew, and she shook his hand. “Who was your nephew, Mr. Caputo? I don’t seem to remember that last name.” She had a slight accent; just enough to make her speech seem sophisticated.

“Oh, no, of course you wouldn’t—he’s my sisters’ boy, David.” He held his breath, hoping that David was a common enough name, but not so common he’d have to supply a surname.

Comment: Add apostrophe for possessive.

“David Gleason, of course.” “A lovely boy.” She turned back toward the door; he took the handle and held it open for her.

Comment: Delete additional quotes. For every open quote, there should follow one close quote.

“I hate to impose, but I wonder if I could ask you a favor.” He lightly touched her shoulder. “I’m here with my son for an interview, and . . . he’s so nervous. He’s just turned eleven, and he’s very shy--I think he still hasn’t recovered from losing his mom last year and our move to the city. Could you help me coax him out of the car?” He tried to keep a hopeful yet sad look on his face. *I’m a widower,* he thoughtful. *I’m so worried about my son. My poor, half-orphaned son who I’m*

Comment: Insert “?” because he asked a question.

sending to this rich-kid school because I'm wealthy and I'm so sad about my wife *dying. Oh, please, nice lady, help me get my son out of the car so I can kidnap you and get my butt on a plane to Bali.*

Comment: This phrase is still part of his thought, so it should be italicized.

She smiled (reluctantly it seemed to him, and nodded. "Oh, this is just great! His name is Ben. We're right over here--the big black car to the left at the curb."

She turned from the door and walked toward the car. He had just enough time to break the top off the glass vial in his pocket, tilting it so the ether spilled onto the handkerchief in his other hand. "He's in the backseat."

Comment: "Handkerchief" and "chief" are commonly misspelled.

She walked closer, bending down, grasping the handle. Her body stiffened, and and she started to turn. "There's no one in—"

Comment: Run copy continuously.

Rispoli was right behind her, opening the door with one hand, clamping the other hand with the handkerchief in it over her mouth and nose, pushing her against the car until she went limp against him. She didn't even make a noise. He turned her around so it looked like they were a couple hugging. "Come on sweetie, it's all right. I'll take you home," he said for the benefit of anyone who might have been listening, although he was positive no one was. He laid her down across the backseat and covered her with his jacket. Once he closed the door, the tinted rear windows made it impossible to see inside He got in the car, started it up, and drove to a nearby private garage, where he reached into the backseat and checked her pulse. Strong. He put tape over her mouth—the ether would be wearing off shortly—and used a plastic zip tie to tie her hands and feet together. She was beginning to open her eyes, and he prepared to break another vial and give him another dose if she started to struggle.

Comment: Multiple appearances of small words will happen frequently in tests. Anticipate them.

She looked straight into his eyes, no tears, no fear, no nothing. Just cold, blue steel. "Don't worry," he said. "I'm not going to kill you or or anything." She

Comment: Change "him" to "her."

nodded.. “Can you breath through your nose?” She made a little side-to-side motion with her head—not exactly yes, but no exactly no. “If I take the tape off your mouth, will you scream?” She shook her head no. “If you scream, I will knock you out again. I mean it. Do you understand me?” Yes.

Comment: “Breath” is a noun. Add an “e” to create the verb “breathe.”

Than he pulled the tape off quickly. The skin around her mouth was red, and it looked like it hurt. “Unnecessary,” she said quietly. The blue eyes flicked up, met his, and held his gaze. Have you got a cigarette?”

Comment: “Then” means “at that time.” “Than” is a preposition which means “in comparison with.”

Comment: Add open quotes to match the close quotes.

Proofreading Test #3

Culture

by Suzanne Gillad

Comment: Extra points for spelling the author's name correctly!

Several years ago, I attended my first opera. On the drive to San Fransisco,

Cal., from the contry, my friend Melissa and I drove passed the vineyards

Comment: You have a choice to spell out "California" or to use the accepted abbreviation, "CA."

and dusty driverways. Aproaching the city, traffick increased heavily. I

Comment: "Past" and "passed" are homonyms.

straightened my tie as we enteredt the theatre parking area, which was

Comment: This should read, "As we approached the city." Otherwise, it's the traffic that approached the city.

large enough to accomodate the throngs of people streaming in. We

walked through a vast pavillion separating the theatre from the outside

world. I felt like a millionaire in in my rented tuxedo and top hat.

An usher held out his hand to me. "May I have your ticket please" he requested politely?

Comment: The question itself takes the question mark, not the end of the entire sentence.

Comment: No need for a comma after a question mark.

"Certainly. "I held it out to him as I peeked inside the theatre.

Comment: More homonyms: "peeked."

The theatre was lit with miniscule electric candles thru-out and was beautifullu furnished with flamboyant colors of fabric. It was a a highly

Comment: "Miniscule" is commonly spelled wrong.

Comment: "Thru-out" is slang. "Throughout" is correct.

decorated site, which peaked mine curiosity. Every one at the opera

Comment: An adverb ending in "ly" followed by a particle or adjective is always open. This is an advanced proofreading concept!

seemed to be as decked out as I. I noted over fourty two plumed ladies

Comment: A triple homonym! Not "peaked," not "peeked," but "piqued."

Comment: Add apostrophe for possessive.

hats, gentleman in dapper grey morniingsuits, and well behaved childrens

Comment: "Gentleman" is singular; "gentlemen" is plural.

in velvet dresses (although I comfess one parent was shushing a little girl!)

Comment: "Grey" is British spelling; Americans prefer "gray," as *Web 11* will tell you.

My perusal was interrupted by the dimming of the multitude of lights.

Comment: Don't forget final punctuation after parentheses.

The opera was a grandaffair, featuring mighty men brandishing sords and women shreiking in fine tones. I was astounded that there vocal

Comment: "There" is a place. "Thier" belongs to them.

chords stayed intact. It took awhile for me to figure out the plot, so

Comment: They sing “chords” with their vocal “cords.”

absorbed was I in the joy full music, but I perservered. It seems a regal

dutchess had lost her crown and was in jepardy of loosing her kingdom as

well.

During Intermission after the first Act, we headed for the bar for a

Comment: Lowercase “act” when it is not a proper noun.

Cointreu and cinnamon bun. I was so anxious about what would happen

Comment: “Cointreau” is the brand name. (Check www.inta.org or your liquor cabinet!)

to the princess, I could barely eat a morsal.

Comment: Earlier she was a duchess, not a princess.

act two beagn. To the never ending consternation of the ruler, the

Comment: Capitalize here because “Act Two” is a proper noun in this context.

crown was not found. But the dutchess did not lose her power after all.

Comment: Did you begin to think “duchess” is spelled with a “t” because it has appeared that way so many times? Don’t let ‘em fool you.

Exhilarated, I turned to Marissa after the curtain had come down.

Comment: Her name was Melissa on the previous page.

“That was quiet an extraordinary performance” I exclaimed! Inspite of my

Comment: With this punctuation, the sentence is exclaiming rather than the character. Place emotional punctuation within quotes.

reservations , I had a lot of

fun.”

Appendix

Juicy List of Commonly Misspelled Words

There are some gems in here that may surprise you:

absence	disastrous	implement	
accessible	dumbbell	independence	nauseous
accommodate		inoculate	necessary
achievement	ecstasy	introduce	neighbor
ad nauseam	eighth	irresistible	neutron
a lot	eligible	island	newsstand
amateur	embarrassing		ninety
arctic	environment	jealousy	ninth
argument	exceed	jewelry	noticeable
ascend	exercise	judicial	nuisance
atheist	exhaust	Juilliard	
auxiliary			occurred
	facsimile	knight	obedience
balloon	Fahrenheit	knowledge	obstacle
barbecue	familiar		occasionally
beggar	February	laboratory	occurrence
beginning	fiery	legitimate	official
believe	fluorescent	length	omission
benefit	forfeit	leprechaun	omit
broccoli	fulfill	liaison	omitted
		license	opinion
calendar	Gandhi	lieutenant	opportunity
camouflage	gauge	lightning	oppression
carburetor	genius	liquefy	optimism
Caribbean	government	luxury	optimistic
cemetery	grammar		orchestra
characteristic	guarantee	maintenance	ordinarily
chili	guerrilla	maneuver	outrageous
condescend	guttural	marriage	overrun
congratulations		marshmallow	
conscious	handkerchief	medicine	pamphlets
controversial	harassment	memento	parallel
courteous	height	millennium	particular
	hemorrhage	miniature	pastime
daiquiri	heroes	minuscule	pavilion
Dalmatian	hierarchy	miscellaneous	peaceable
deceive	hypocrisy	mischievous	peculiar
defendant		missile	penetrate
definitely	idiosyncrasy	misspelled	perceive
desiccate	ignorance	mortgage	performance
dictionary	immediately	muscle	permanent

permissible	relevant	technical
permitted	relieving	technique
perseverance	religious	temperamental
persistence	remembrance	temperature
personnel	reminiscence	tendency
perspiration	renowned	theories
pharaoh	reservoir	therefore
physical	resistance	though
physician	restaurant	threshold
piece	rhyme	through
pleasant	rhythm	tomorrow
portray	ridiculous	tournament
possession	roommate	twelfth
possibility		tyranny
practically	sacrilegious	
precede	sacrifice	unanimous
precedence	safety	unforgettable
preceding	salary	unique
preference	sandals	unnecessary
preferred	schedule	until
prejudice	secede	usage
preparation	secretary	usually
prevalent	seize	utilization
principal	sentence	
principle	separate	vacuum
privilege	sergeant	valuable
probably	simile	vengeance
proceed	simultaneous	village
professor	sincerely	villain
pronunciation	sophomore	vinaigrette
propaganda	souvenir	violence
psychology	specimen	visible
publicly	sponsor	vision
puerile	spontaneous	
pursue	strategy	warrant
	strength	weather
quantity	stubbornness	Wednesday
quarantine	subpoena	weird
questionnaire	subtle	wholly
quizzes	succeed	withdrawal
	sufficient	
raspberry	supersede	yacht
realistically	suppress	yield
realize	susceptible	young
recede	syllable	
receipt	symmetrical	
receive	synonymous	
recommend		
reference referring		

Glossary

Acquisitions editor: person who takes responsibility for finding and buying a publishable manuscript

Author's alteration (AA): author's change or other manuscript alteration that is not a *printer's error (PE)*

Bad Break (BB): incorrectly hyphenated word at the end of a typeset line

Boldface (Bf): term identifying a typeface weight that is heavy and black

Bound book: the finished product, ready to be sold

Camera-ready: copy that the printer will use to photograph and print a book

Caps (UC): capital letters of the alphabet

Cold read: one piece of copy is read straight through, with nothing to compare it against

Comparison read: two pieces of copy are compared to ensure that they are identical; also called a *slug read*

Compositor: person who transforms the manuscript into galley pages; also known as a *typesetter*

Copy: manuscript before it is printed; also all typewritten material before it is printed

Copyeditor: a person who reviews and corrects a raw manuscript for content and mechanics

Dead copy: the original manuscript or a proofread, typed version of the manuscript used to compare against typeset versions

Designer: person responsible for the layout and graphics and physical appearance of the book

F&Gs (folded and gathered): a set of galleys that may be sent to the Production Editor, once a book is fully printed and before being bound, to make sure no major errors have crept in (The term *F&G*—folded and gathered—is from the days when books were printed on large sheets of paper, then folded and cut to size.)

First pass: the first version of typeset pages from a manuscript—a rough proof of type, usually not assembled, for inspection and review before the print run

Foul: “dead” manuscript, or pages that are no longer used because an updated corrected version has been produced

Italic: a style of type that slants to the right

Manuscript: a book in loose pages submitted to a publishing house for evaluation and/or publication

Out of house: any work that takes place outside of the publishing offices

Page proofs: the manuscript typeset by the compositor/typesetter

Print run: the number of copies that are to be printed

Printer's error: an error made by the typesetter or printer in production

Production manager: an in-house person who farms out the work to a *production editor*

Production editor (PE): a person who coordinates all steps in the publishing process from raw manuscript to bound book

Proof: a sample sheet of printed material that is checked against the original manuscript

Proofreader: a person who reads the typed or typeset copy against the original manuscript to make sure it is typographically correct

Proofreader's marks: shorthand symbols used to indicate alterations or corrections in the copy. The symbols are standard throughout the printing industry

Query: a question concerning the copy by the proofreader to the editor, author, or typesetter

Roman: term often used to describe serif type

Run in: to set type with no paragraph breaks or to insert new copy without creating a new paragraph

Running head: a book title or chapter head repeated at the top of every page in a book

Second pass: the second version of typeset pages from a manuscript, with implemented corrections from the *first pass*

Slugging: reading the galleys against the original manuscript, looking for errors either by the typesetter or the copyeditor

Typesetter: person who transforms the manuscript into galley pages; also known as a *compositor*

Transpose: a common typographic error in which letters or words are not correctly placed

Typesetter: the person who sets type

Typeset pages/galleys: a rough proof of type, usually in loose-leaf pages, for review to ensure that type is correctly set

Word break: breaking a word on a syllable at the end of one line and continuing the word on the following line

Wrong font (wf): a type character set in a face, style, or size other than that specified