

Institute of Professional Editors Limited (IPEd)

Accreditation Exam

SAMPLE ONLY

MANUSCRIPT

MANUSCRIPT is worth 40% of the exam total, allocated as follows:

32% for the edit of the extract; 4% for the author queries; 4% for the style sheet.

EXTRACT (worth 36% in total)

Enter your candidate number here:

22999

General instructions for MANUSCRIPT

- Enter your candidate number in the box above.
- Rename and save this document using your 5-digit candidate number (not your name) in the filename.
Example:
If your candidate number is 22051, save the document as:
M-E_IPEdExam_SAMPLE_A_22051.docx
- **Turn on Track Changes.** Track Changes is set by default to show all changes in the body of the text (not in balloons). Do not attempt to alter this.
- Now open the document M-S_IPEdExam_SAMPLE.docx and follow the instructions there for entering your candidate number and saving the document.

Instructions for Extract – edit

- Read the publisher's brief on page 3 of this document.
- Using Track Changes, **edit and mark up the extract**, which starts on page 4.
- Each individual edit is worth 0.2% of the exam, and 160 sound edits will gain the maximum mark for edits of the extract. To pass the exam, you must gain a minimum of 65% (i.e. 104 out of 160) in the extract copyediting component.
- Indicate appropriate heading levels in the extract by marking the grade of heading in angle brackets (e.g. <A>, , <C>, etc.; or <H1>, <H2>, <H3>), or whatever your preferred method is. Do not attempt to apply Word Styles.

- Use angle brackets to mark up the illustrations and any other special elements, and edit captions if necessary.
- You are not expected to check or correct errors of fact.

Instructions for Extract – author queries

- Write queries for the author using the Comments function in the Review tab.
- Do not use the Comments function for any purpose other than writing queries for the author.
- Write at least 10 but no more than about 15 author queries.
- The author queries are worth 4% of the exam. Each author query is worth 0.4%, and 10 sound queries will gain the maximum mark. To pass the exam, you must gain a minimum of 65% (i.e. 2.6 out of 4, achieved by writing at least 6.5 sound queries) in the author queries component.

Further general instructions

- Refer to the publisher's brief (page 3) for guidance on style decisions and level of editing.
- Create a style sheet for your edit, using the template provided. The style sheet is worth 4% of the exam. To pass the exam, you must gain a minimum of 65% (i.e. 2.6 out of 4, achieved by writing at least 26 sound entries) in the style sheet component.
- Be sure to **save your work regularly**. It is your responsibility to save the documents sufficiently often that you reduce the risk of losing your work if there is a technical problem.

Publisher's brief

Dear Editor

How they lived

We're delighted that you are available to edit this book. It's a title in a series of illustrated reference books for the Australian and New Zealand market. *How they lived* will cover daily life from ancient times to the middle of the twentieth century.

Your task

I'm sending you a 4-page extract from the chapter on ancient Rome as a sample. The text is pretty rough at this stage, so we expect you'll find plenty to edit. Here's what we'd like you to do:

- copyedit the text so that the meaning is clear, and the language is correct and consistent
- grade the headings and mark up other elements (pictures, boxed text, etc.) for the designer
- mark up and edit the illustration captions
- compile a style sheet
- raise queries for the author where necessary.

We are happy with the author's style. Don't rewrite, but of course don't hesitate to fix grammatical problems and address spots where the use of language is inappropriate or plain wrong.

We don't need a structural edit. If you think there are structural issues, please raise these as queries for the author. Don't move illustrations or paragraphs – if you think something should be moved or cut, propose that in an author query, but still edit that section.

You'll see placeholders where the illustrations will go. We're still sourcing some photos and seeking permission for others. Sources will be acknowledged at the end of the book.

Format

Large-format hardback, approximately 80,000 words in 360 pages, printed on high-quality paper.

It will include colour photos from archaeological sites, historic homes and museums, maps of towns, plans of houses and illustrations showing people in context to give readers a real sense of where people lived, from cottages to palaces, and what their lives were like.

The market

General readers; families; history, architecture and archaeology enthusiasts.

Thanks so much for your help. Looking forward to seeing your sample edit.

Anna Koluthon
Publisher
Domus Books

The extract starts on the next page.

1 <A>At home in ancient Rome
 2 We know an astonishing amount about the way the ancient Romans lived, not only in their
 3 capital city and in the country towns of Italy but also across the empire. In Rome it was
 4 common to fill old buildings with rubble and erecting new structures on top of them. This
 5 practice has preserved remnants of dwellings from the most-lowliesty abode to the most
 6 glorious palace.s A and just 00 kms southward of the capital, the eruption of Mount Vesuvius
 7 in 79 CE covered the towns of Pompeii and Herculaneum in ash, preserving significant parts
 8 of them and giving us a remarkable window in-to the daily lives of their inhabitants-. The
 9 remains of buildings and streets from the 1st-first century CE can
 10 An *insula* life
 11 People flocking to the capital throughout the period of the Roman Eempire, wanted cheap
 12 housing close to the city centre and it's employment opportunities. While the city'ies wealthy
 13 elite lived in single-family houses, mMost of the populaceous rented apartments in multi
 14 storey buildings known as *insulae* (singular: *iInsula*), which were crammed together with 6
 15 to -8 filling a city block. The walls of the lowest floors could be up to 2 metres thick to
 16 support up to 6 storeys of dwellings. The *insulae* generally featured an inner courtyard, which
 17 provided light &-and ventilation to rooms away from the street.
 18 Some of these buildings offered spacious apartments for better-off families. The best
 19 apartments were on the first floor, and some of these even offered running water and
 20 sanitation. In the upper storeyies, rooms were much cheaper and much more cramped.
 21 Running water and sewage were-n't available at these higher levels – people had to go down
 22 multiple flights of wooden stairs to collect water from local fountains and visit public -
 23 latrines. Most people bathed at the public bathhouses. Another benefit of the lower-level
 24 apartments was said to be that residents could easily jump from the windows to the street in
 25 the all-too-common event of a building collapse or fire,--- an option not available higher

Commented [A1]: What is the distance between Rome and Vesuvius? Please provide this figure.

Commented [A2]: Unfinished sentence; is something missing?

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26 up-. The poet, **Martial**, had this to say about life on the top floor of an *insula*:
 27 ‘Here in my attic I sleep with pigeons, chilled by the rain sifting through the rafters, and the
 28 last to **known** the building is on **fire**.’
 29 Building regulations notwithstanding, many *insulae* were built by speculators keen to
 30 minimise costs and maximise returns. As a result, these places could be death-traps.
 31 Constructed on a timber framework filled with rough stone, buildings sometimes collapsed,
 32 and many burned in Rome’s frequent **city** fires. While individual houses had their own
 33 kitchens, **but** ovens were banned from *insulae*, which were already fire-traps without the
 34 added risk **of posed by** cooking facilities. Most Roman’s bought their meals from snack bars
 35 occupying shop-fronts at streets level. The ground-floor units of *insulae* were generally
 36 occupied by shops, artisan’s’ workshops or other commercial enterprises **of some description**.
 37 ****Fresh water – in lead **pipes**
 38 One thing every Roman could be sure of was plentiful fresh water, supplied by more than
 39 500 **km**s of aqueducts. These engineering marvels carried water in conduits, generally at
 40 ground level or underground but in some places elevated – supported across valleys by
 41 arcades of great stone arches that could be up to **six-6 metres** across and over 30 m (**100ft**
 42 **high**). Aqueducts **brought** water to Rome from springs and lakes far from the city, which
 43 **were-was** fed into settling tanks and then distributed **via-through** smaller tanks to public
 44 fountains, bath-houses, industry, and some private users.
 45 Rome’s first aqueduct, the Aqua Appia, was completed in 312 BCE. By the **3rd-third** century
 46 C.E., 11 aqueducts had been built in the capital, and there were **100s-hundreds** more across
 47 the empire. The aqueducts are extra-ordinary testimony to the engineering skills of the
 48 **aAncient** Romans. **It-was** **They were** so well -built that parts of the network continue to supply
 49 modern **m** Rome.
 50 **<i>**Illustration 1**>**

Commented [A3]: When was Martial writing?

Commented [A4]: Should this be 'know' (not known)? Please check this quote.

Commented [A5]: Please provide a source for this quote.

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Commented [A6]: Lead pipes are not mentioned in the text. Can you add something; or should this be deleted from the heading?

51 <cCaption>Rome's Trevi Fountain: its water comes from the Aqua Virgo

52 <T>Table 21:- Six Five great aqueducts of Rome

Aqueduct	Year built	Builder	Length	Capacity	Notes
Aqua Appia	312 BCE	Appius Claudius	16.56	73,000	First aqueduct built in Rome
Aqua Claudia	CE38—52 CE		68.684	184,280	
Aqua Marcia	144—140 BCE		91.42	187,600	Cost 180 million sesterces; the best water in Rome
Aqua Tepula	125 BCE		17.74	17,800	Delivered tepid water of poor quality
Aqua Virgo	19 BCE		20.693	100,160	Ran underground for most of its length.

Commented [A7]: OK to renumber to 1; or is there a Table 1 in this section preceding this that has been accidentally omitted?

Commented [A8]: Have changed title to Five great aqueducts, as only 5 listed. OK? Or is one missing?

Commented [A9]: Table is very detailed (and seems to cover more than the period of the text). It's also hard for people to imagine what the quantities of water really mean. Could some of the content be converted to text, with some interesting points about aqueducts added to the text or captions, focusing on such points as the use of the water from the Aqua Virgo in the Trevi Fountain, the different quality of water or the cost (with an indication of values of the time)? Could some content also go to captions?

Commented [A10]: What are the units for length and capacity?

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Commented [A11]: Can you supply the names of builders of the other aqueducts?

Commented [A12]: Aqueducts listed in alphabetical order – consider changing to chronological order?

Commented [A13]: OK to round lengths to 2 decimal figures. (Or can we round to whole numbers for this audience?)

Commented [A14]: Sesterces is an unfamiliar currency unit; could you please explain (say by noting how much an average worker might earn at the time) or convert to something people will more readily understand?

53 Rome burns-

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54 The infamous Great Fire of CE 64 CE was a turning point for planning in the city. The fire
 55 began in the busy commercial district around the Circus Maximus, the large, entertainment
 56 venue, and quickly spread through surrounding densely -built neighbourhoods and then
 57 across the entire city. It burned for 6 days before being brought under control, only to flared
 58 up again and burn for a further three 3 days. Only four 4 of the fourteen 14 districts of Rome
 59 were unscathed – three 3 were levelled to the ground and the other 7 left in ruins
 60 The emperor Nero saw the massive task of reconstruction as not just as a challenge but also
 61 an opportunity. He planned the restoration of the city carefully, Nero's and his new
 62 regulations were designed to prevent future disasters. Narrow alley-ways at the centre of the
 63 city were replaced by broad streets. Every building had to be structurally separate from its
 64 neighbours and was required have a flat-roofed portico, from which fires could be fought by

65 the fire brigade, ~~(the)~~*vigiles*). House-holders were required to keep fire-fighting equipment in
66 an accessible place.

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67 ~~It is interesting to note that~~ Nero blamed the Christians for the fire, but most Romans blamed
68 Nero, even though he provided shelter for those it made homeless, ~~Romans believed he was~~
69 ~~to blame for the fire~~. The construction of the emperor's' Golden House, a grand palace
70 complex, did nothing to allay their suspicions.

71 Nero's Golden House

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72 ——— At the opposite extreme ~~city of~~ to the tenements of the working poor was Nero's
73 astonishing *Domus Aurea*, or Golden House. The emperor took advantage of the destruction
74 of property in the fire to create a vast palace and gardens stretching across 3 of Rome's seven
75 hills. Astonishingly, many rooms of the Palace can still be visited today, beneath
76 modern Rome. The site has not been fully excavated, and estimates of the complex's area
77 range from 40 to 120 hectares.

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78 Concrete, lined with marble or other precious materials, were used brilliantly to
79 support astonishing impressive constructions in the palace, including an octagonal room
80 surmounted by a dome with a sky-light at the centre. The main dining room was circular, and
81 its roof revolved continuously to reflect the movement of the stars. Sulphur water from
82 the springs at Tivoli and sea water were piped into the Golden House's bath-rooms.

Commented [A15]: State where the sea water came from, to match sulphur water from the springs at Tivoli?

83 Box:-> Vesuvius blows its top

84 On the morning of 24 August 79 CE, the volcano of Vesuvius exploded. Buildings
85 in nearby towns shook with tremors, and intensely hot gas and pumice exploded from the
86 volcano. The top of the volcano was blown off and rock, pumice and ash rained down on
87 Pompeii. While many managed to escape, thousands were killed. Within a day, the
88 town was buried in ash — but it was not destroyed. The town of Herculaneum was buried in
89 a river of hot volcanic mud made up of ash, pumice and soil up to twenty-five meters deep.

90 <Insert illustration 2> here.

91 <Caption> Nineteenth-century painting, *The last Days of Pompeii*

Commented [A16]: Who painted this?

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End of EXTRACT

Before you close this document, check that you have:

- entered your candidate number in the box provided under the main heading of the document
- **saved** the document with your candidate number at the end of the filename.

NOTES ON MARKING

This sample markup of the extract uses the *Australian Government style manual* (AGSM), one of the recommended style guides for the exam. The edit follows the AGSM guidelines for treatment of various elements in the text, for example using numerals for numbers 2 and above. If you were using a different style guide, it might instruct you to treat those elements differently, and those edits would also be valid. You should apply the style guide you have nominated in the Instructions file, which should be the same guide specified in your style sheet.

Your style sheet rules

If you have not specified a style guide in the style sheet, the markers will apply the guide nominated in your Instructions file.

You can override specific guidelines from your chosen style guide by making an entry in your style sheet. For example, you might decide that for a text of this nature, a more appropriate treatment of numbers is to spell out one to ninety-nine and use numerals for 100+, at odds with the AGSM. If you list this as an item in the general section of your style sheet, that style choice prevails and your edit will be marked according to it.

The key thing is to include all your choices in your style sheet.

Even when conforming to a style guide without deviation, you should enter all matters of style that are pertinent to this edit into your style sheet. It's not sufficient to name your style guide and leave it at that.

Marks for consistency

Sometimes you can gain a mark by not making any edit. For example, note the two forms of the past tense of “burn” in the extract: “burned” at line 32, and “burnt” at line 57. The *Macquarie dictionary online* gives both as options for the past tense of “burn”, so either is a valid choice. But of course just one option should be used throughout, for consistency. There are 3 ways to gain marks related to this feature of the extract.

Suppose you opt for “burned”. Then you can gain a mark:

1. for including “burned” in your style sheet
2. for correcting “burnt” to “burned” at line 32
3. for leaving “burned” as is at line 57, in agreement with the style sheet.

However, the third mark is only available if you have included “burned” in your style sheet. If you have not made a style sheet entry, then the markers will look for the first instance of a past tense of “burn” in the extract, and mark each subsequent instance as to how it is consistent with that. Then you would only gain 1 mark for the correction of “burnt” to “burned”. This underlines how important it is to enter items like this in your style sheet.

The purpose of this feature of the marking is to reward good editorial judgement in leaving unchanged something that conforms to the chosen style, rather than simply rewarding the number of changes made.

Note that in this scenario if you leave “burnt” unchanged at line 32 (that is, if you miss that edit), you won’t lose a mark; you’ll simply fail to gain a mark.

Alternative edits are possible

The sample markup shows one set of edits. But for many of the problems in this text, more than one solution is possible. For example, at line 61 “Planning the restoration of the city carefully” is a dangling modifier (it does not relate correctly to the subject of the sentence “Nero’s new regulations”). The sample answer shows one possible recasting of the sentence; others are possible.

The exam markers are mindful that there is often a range of possible ways to fix a problem. They look for sound solutions and mark accordingly.