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:

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>, <B>, <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.

At home in ancient Rome

We know an astonishing amount about the way the ancient Romans lived, not only in their capital city and in the country towns of Italy but also across the empire. In Rome it was common to fill old buildings with rubble and erecting new structures on top of them. This practise has preserved remnants of dwellings from the most lowly abode to the most glorious palaces and just 00 kms southward of the capital, the eruption of Mount Vesuvius in 79CE covered the towns of Pompeii and Herculaneum in ash, preserving significant parts of them and giving us a remarkable window in to the daily lives of their inhabitant.. The remains of buildings and streets from the 1st century CE can

An *insula* life

People flocking to the capital throughout the period of the Roman empire, wanted cheap housing close to the city centre and it’s employment opportunities. While the cities wealthy elite lived in single-family houses, Most of the populous rented apartments in multi storey buildings known as *insulae* *(sing. Insula)* which were crammed together with 6-8 filling a city block. The walls of the lowest floors could be up to 2 metres thick to support up to 6 storeys of dwellings. The *insulae* generally featured an inner courtyard, which provided light & ventilation to rooms away from the street.

Some of these buildings offer spacious apartments for better off families. The best apartments were on the first floor, some of these even offered running water and sanitation. In the upper stories, rooms were much cheaper and much more cramped. Running water and sewage were n’t available at these higher levels – people had togo down multiple fights of wooden stairs to collect water from local fountains and visit public-latrines. Most people bathed at the public bathhouses. Another benefit of the lower-level apartments was said to be that residents could easily jump from the windows to the street in the all too common event of a building collapse or fire … an option not available higher up.. The poet, Martial, had this to say about life on the top floor of an *insula*:

‘Here in my attic I sleep with pigeons, chilled by the rain sifting through the rafters, and the last to known the building is on fire.

Building regulations not with standing, many *insulae* were built by speculators keen to minimise costs and maximize returns. Asa result, these places could be death traps. Constructed on a timber framework filled with rough stone, buildings sometimes collapsed, and many burned in Romes’ frequent city fire. While individual houses had their own kitchens, but ovens were banned from *insulae*; which were already fire-traps without the added risk of cooking facilities. Most Roman’s bought their meals from snack bars occupying shop fronts at streets level. The ground floor units of insulae were generally occupied by shops, artisan’s workshops or other commercial enterprises of some description.

Fresh water – in led pipes

One thing every Roman could be sure of was plentiful fresh water, supplied by more than 500 kms of aqueducts. These engineering marvels carried water in conduits, generally at ground level or underground but in some places elevated – supported across valleys by arcades of great stone arches that could be up to six metres across an over 30m (100ft high). Aqueducts bought water to Rome from springs and lakes far from the city, which were fed into settling tanks and then distributed via smaller tanks to public fountains, bath houses, industry, and some private uses.

Romes first aqueduct, the Aqua Appia, was completed in 312 BCE. By the 3rd century C.E., 11 aqueducts had been built in the capital, and there were 100s more across the empire. The aqueducts are extra-ordinary testimony to the engineering skills of the Ancient Romans. It was so well-built that parts of the network continue to supply modem Rome.

Illustration

Caption Rome’s Trevi Fountain: its water comes from the Aqua Virgo

Table 2 Six great aqueducts of Rome

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Aqueduct** | **Year built** | **Builder** | **length** | **Capacity** |  |
| Aqua Appia | 312 BCE | Appius Claudius | 16.56 | 73,000 | First aqueduct built in Rome |
| Aqua Claudia | CE38 – 52 |  | 68.681 | 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 | 19BC |  | 20.693 | 100,160 | Ran underground for most of it’s length. |

*Rome burns*.

The infamous Great fire of CE 64 was a turning point for planning in the city. The fire began in the busy commercial district around the Circus Maximus, the large, entertainment venue, quickly spread through surrounding densely-built neighbourhoods and then across the entire city. It burnt for 6 days before being bought under control, only to flared up again and burn for a further three days. Only four of the fourteen districts of Rome were unscathed – three were levelled to the ground and the other 7 left ruinous

The emperor Nero saw the massive task of reconstruction not just as a challenge but also an opportunity. Planning the restoration of the city carefully, Nero’s new regulations were designed to prevent future disasters. Narrow alley ways at the centre of the city were replaced by broad streets. Every building had to be structurally separate from its neighbours and was required have a flat-roof portico, from which fires could be fort by the fire brigade, (the vigiles). House holders were required to keep fire fighting equipment in an accessible place.

It is interesting to note that Nero blamed the Christians for the fire, but most Romans blamed Nero, even though he provided shelter for those it made homeless, Romans believed he was to blame for the fire. The construction of the emperors’ golden house, a grand palace complex, did nothing to alley their suspicions.

Nero’s Golden House

At the opposite extremity of the tenement of the working poor was Nero’s astonishing *Domus Aurea,* or Golden House. The Emperor took advantage of the destruction of property in fire to create a vast palace and gardens stretching across 3 of Rome’s seven hills. Astonishingly, many rooms of the Palace can still be visited today, beneath modern Rome. The cite has not been fully excavated, and estimates of the complexes area range from 40-120 hectare.

Concrete – lined with marble or other precious materials, were used brilliantly to support astonishing constructions in the palace, including an octagonal room surmounted by dome with a sky light at the centre. The main dining room was circulous, and it’s roof revolved continually to reflect the movement of the stars. Sulphur water from the springs at Tivoli and sea water was piped into the Golden houses bath rooms.

Box: Vesuvious blows it’s top

On the morning of Aug 24, 79 the volcano of Vesuvius exploded. Buildings in nearby towns shook with tremours, and intensely-hot gas and pumice exploded from the volcano. The top off the volcano was blown of and rock, pumice and ash reined down on Pompei. While many managed were able to escape, thousands killed. With in a day, the town was buried in ash - but it was not destroyed. The town of Herculaneum, was buried in a river of hot volcanic mud made up of ash, pumice and soil up to twenty-five meters deep.

Insert illustration 2 here.

Caption, 19th century painting, The last Days of Pompeii

End of EXTRACT

Before you close this document, check that you have:

* entered your [candidate number](file:///Users/Linda/Dropbox/IPEd_AB/2020_Exam/Sample_Exam_files/2020_MANUSCRIPT_Extract_sample.docx#CandidateNumber) in the box provided under the main heading of the document
* saved the document with your candidate number at the end of the filename.