

Institute of Professional Editors Limited (IPEd)

Accreditation exam

Sample only

Manuscript part

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)

Candidate number:

26999

General instructions for Manuscript part

- Check the number in the box above matches the number in the file name and that both are your correct candidate number.
- To pass this part, you must pass all 3 components (extract, author queries, style sheet) by gaining at least 65%. The pass mark for the exam overall is 80%.
- **Save** your work regularly.

Instructions for extract

- **Read the publisher's brief** on page 3 of this document. It contains guidance on style decisions, level of editing and accessibility requirements. Failure to follow the brief – for example, by doing a structural edit instead of a copyedit – means you are unlikely to gain sufficient marks to pass the part.
- **Edit and mark up the extract**, which starts on page 4.
- You are not expected to check or correct errors of fact.
- The edited extract is worth 32% of the exam. Each individual edit is worth 0.2%, and 160 sound edits will gain the maximum mark for the edited extract.
- To pass this component, you need at least 104 out of 160 (65%). To achieve the pass mark for the exam overall, you need at least 128 out of 160 (80%).
- Your edits will be automatically tracked to show all insertions and deletions in the body of the text (not in balloons), with comments and formatting changes shown in balloons. Do not change these settings.
- You can toggle the Markup view settings (e.g. All Markup or Simple Markup), but you will not be able to turn Track Changes off.

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- **Indicate appropriate heading levels** in 1 of 2 ways:
 - a. Apply Word's built-in heading styles.
 - b. Mark the heading level in angle brackets (e.g. <A>, , <C>, etc.; or <H1>, <H2>, <H3>, etc.; or other numbering system that clearly indicates heading hierarchy).Choose 1 method and apply it consistently throughout the extract.
- **Indicate block quotes** in 1 of 2 ways:
 - a. Apply Word's built-in Quote style.
 - b. Mark the start and end of the block quote using angle brackets (i.e. <quote> for start and <end quote> or </> for end).Choose 1 method and apply it consistently throughout the extract.
- **Mark up special elements** using angle brackets (e.g. <figure>, <image>, <box>, <callout>, <margin-note>).
- **Mark up captions** for illustrations and tables using angle brackets (i.e. <caption>).

Instructions for 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 16 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 for the author queries.
- To pass this component, you need at least 2.6 out of 4 (65%), gained by writing at least 6.5 sound queries. To achieve the overall exam pass mark, you need at least 3.2 out of 4 (80%), gained by writing at least 8 sound queries.

Instructions for style sheet

- Create a style sheet for your edit using the template provided.
- The style sheet is worth 4% of the exam. Each entry is worth 0.1%, and 40 sound entries will gain the maximum mark for the style sheet.
- To pass this component, you need at least 2.6 out of 4 (65%), gained by writing at least 26 sound entries. To achieve the overall exam pass mark, you need at least 3.2 out of 4 (80%), gained by writing at least 32 sound entries.
- **Apply the style decisions recorded in your style sheet to your edit.** You receive marks in the extract for following these style decisions.

Publisher's brief

How they lived

- Format: Large-format hardback, approximately 360 pages (80,000 words) printed on high-quality paper, and ebook.
- 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.
- Market: Australia and Aotearoa New Zealand. General readers; families; history, architecture and archaeology enthusiasts.

Dear Editor

The supplied extract is from a title in a series of illustrated reference books. It will cover daily life from ancient times to the middle of the 20th century. The extract is a 4-page sample from the chapter on ancient Rome.

Please complete a thorough copyedit to ensure the text is free of errors, consistent in style and presentation, accessible and inclusive, and easy to read. Do not rewrite – we are generally happy with the author's voice.

Note that our house style is to use double quote marks for short quotations and to set off words that are being introduced or defined. This is for accessibility.

A structural edit is not required at this stage, but mark any issues for consideration and raise queries for the author where there may be a problem.

Do not move tables, illustrations or paragraphs. If you think something should be moved, then propose that in an author query.

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.

Best wishes
Publisher

The extract starts on the next page.

Notes on the marking of the Manuscript extract

The following sample markup of the extract uses the *Australian Government style manual* (AGSM). 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.

Your style sheet prevails

You can override specific guidelines from your chosen style guide by making an entry in your style sheet. For example, the publisher's brief for the *How they lived* extract directs you to use double quotation marks for accessibility, in accordance with the publisher's house style, so you should follow that direction and note it in your style sheet. That style choice then prevails, and your edit will be marked according to it.

Include all style elements pertinent to this edit in your style sheet, including those where your decisions conform to your chosen style guide. 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 31 and "burnt" at line 56 of the unedited extract. 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 opportunities 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 56
3. for leaving "burned" as is at line 31, 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 56 (that is, if you miss that edit), you won't have a mark *deducted*; 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 60, "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.

Chapter 2 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 practice has preserved remnants of dwellings from the most lowliest abode to the most glorious palaces. And just 00 kms southward of the capital, the eruption of Mount Vesuvius in 79 CE 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 inhabitants. The remains of buildings and streets from the 1st century CE can

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

Commented [A2]: Unfinished sentence; is something missing? Please provide missing material.

An insula life

People flocking to the capital throughout the period of the Roman Empire, wanted cheap housing close to the city centre and its employment opportunities. While the city's wealthy elite lived in single-family houses, most of the populace rented apartments in multi-storey buildings known as *insulae* (singular: *insula*), which were crammed together with 6 to 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 and ventilation to rooms away from the street. Some of these buildings offered spacious apartments for better-off families. The best apartments were on the first floor, and some of these even offered running water and sanitation. In the upper storeys, rooms were much cheaper and much more cramped. Running water and sewerage were not available at these higher levels — people had to go down multiple flights 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

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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
26 up. The poet, Martial, had this to say about life on the top floor of an *insula*: “Here in my
27 attic I sleep with pigeons, chilled by the rain sifting through the rafters, and the last to known
28 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, artisans’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 kms 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 metres across and over 30 m (100ft
42 high). Aqueducts brought water to Rome from springs and lakes far from the city. The water,
43 which were was fed into settling tanks and then distributed via through smaller tanks to public
44 fountains (see picture below Figure 2.1), bath-houses, industry, and some private users.
45 <caption>Figure 2.1. Rome’s Trevi Fountain: its water comes from the Aqua Virgo
46 <Insert Figure 2.1 here>
47 Rome’s first aqueduct, the Aqua Appia, was completed in 312 BCE. By the 3rd century
48 C.E., 11 aqueducts had been built in the capital, some notable examples of which are listed in

Commented [A3]: When was Martial writing?

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

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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?

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Table 2.1. There were ~~100s~~ hundreds more across the empire. The aqueducts are extraordinary testimony to the engineering skills of the a Ancient Romans. They were ~~It was~~ so well ~~-built~~ that parts of the network continue to supply modern ~~rm~~ Rome.

<caption>Table 2.1. Five ~~Six~~ great aqueducts of Rome

Aqueduct	Year built	Builder	Length	Capacity	Notes
Aqua Appia	312 BCE	Appius <u>Claudius</u>	16.56	73,000	First aqueduct built in Rome
Aqua <u>Claudia</u>	CE 38 – 52 <u>CE</u>		68.684	184,280	
Aqua Marcia	144–140 BCE		91.42	187,600	Cost 180 million <u>sesterces</u> ; the best water in Rome
Aqua Tepula	125 BCE		17.74	17,800	Delivered tepid water of poor quality
Aqua Virgo	19 <u>BCE</u>		20.693	100,160	Ran underground for most of <u>it's</u> length.

Commented [A7]: Have changed title to Five great aqueducts ..., as only 5 listed. OK? Or is one missing?

Commented [A8]: 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 [A9]: What are the units for length and capacity?

Commented [A10]: What is the title for the last column? Is my suggestion (Notes) OK?

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?

Rome burns:

The ~~infamous~~ Great Fire of ~~CE~~ 64 CE 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, and quickly spread through surrounding densely ~~-built~~ neighbourhoods and then across the entire city. It burned ~~t~~ for 6 days before being brought under control, only to flared ~~up~~ again and burn for a further ~~three~~ 3 days. Only ~~four~~ 4 of the ~~fourteen~~ 14 districts of Rome were unscathed ~~—~~ —three 3 were levelled ~~to the ground~~ and the other 7 left in ~~ruinous~~. The emperor Nero saw the massive task of reconstruction as not just ~~as~~ a challenge but also an opportunity. He planned ~~ing~~ the restoration of the city carefully, ~~Nero's and his~~ new

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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-roofed portico, from which fires could be fought by the fire brigade, (the vigiles). House-holders were required to keep fire-fighting equipment in an accessible place.

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~~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 emperor's Golden House, a grand palace complex, did nothing to allay their suspicions.

Nero's Golden House

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At the opposite extreme to the tenements of the working poor was Nero's astonishing Domus Aurea, or Golden House. The Emperor took advantage of the destruction of property in the 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 site has not been fully excavated, and estimates of the complex's area range from 40 to 120 hectares.

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Concrete, lined with marble or other precious materials, were used brilliantly to support astonishing impressive constructions in the palace, including an octagonal room surmounted by a dome with a sky-light at the centre. The main dining room was circular, and its roof revolved continuously to reflect the movement of the stars. Sulphur water from the springs at Tivoli and sea water was 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?

Box:-> Vesuvius blows its top

On the morning of 24 August, 79 CE, the volcano of Vesuvius erupted. Buildings in nearby towns shook with tremors, and intensely hot gas and pumice exploded from the volcano. The top of the volcano was blown off and rock, pumice and ash rained down on

87 Pompeii (see ~~F~~figure 2.2). While many managed ~~were able~~ to escape, thousands ~~were~~ killed.
88 With ~~in~~ a day, the town was buried in ash ~~—~~ but it was not destroyed. The town of
89 Herculaneum~~;~~ was buried in a river of hot volcanic mud made up of ash, pumice and soil up
90 to ~~twenty-five~~25 meters deep.
91 ~~<caption>Figure- 2.2.~~ *The last d*~~Days of Pompeii~~, a ~~nineteenth-~~19th-century painting
92 <Insert ~~F~~figure 2.2~~-here~~>

Commented [A16]: Who painted this? Include the artist's name?

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End of extract

Before you close this document, check that you have saved your work.