



This download goes with the post that can be found [HERE](#).

Sample Text:

“Hey jill do you want to hve lunch” ?
“Sorry I’m busy.”

Proofreader

A good proofreader is essential to a good book. They will fix typos and grammatical errors, standardize the style, and make sure you are using the language correctly. A proofreader is usually the last person to suggest changes on a manuscript before it goes into production. When an author is responding to a proofreader’s comments, there is usually not a lot of room for change in the text. The only goal is to correct errors and clarify meaning of what is already on the page.

- Traditional publishers always provide a proofreader for each project.
- Writers who publish independently will need to budget time and money for a proofreader.

“Hey jill do you want to hve lunch” ?
“Sorry I’m busy.”

Result:

“Hey Jill, do you want to have lunch?”
“Sorry, I’m busy.”

Copyeditor

A copyeditor concerns herself with meaning and clarity. She provides a more in-depth edit than a proofreader, because a copyeditor may suggest small additions or cuts to deepen understanding. Copyediting is the level of editing that many of us were taught in school.

- Traditional publishers employ editors, who usually do a combination of developmental editing (see below) and copyediting before they hand the manuscript off to the

- Commented [JN1]: Capitalize proper noun
- Commented [JN2]: comma needed to separate the phrases
- Commented [JN3]: typo – letter “a” missing
- Commented [JN4]: put punctuation inside quotations
- Commented [JN5]: comma needed to separate the phrases
- Commented [JN6]: add end quotation to second speaker’s line



proofreader. The proofreader may provide some copyediting as well. It's unusual for a book manuscript to go through a standalone copyedit. If a manuscript goes through several rounds of edits, it's usually the first/main/developmental editor giving several rounds of feedback that are a combination of developmental editing and copyediting.

- Writers who publish independently will need to budget time and money for an editor. Make sure you are clear about the kind of feedback and the level of feedback that you're looking for.

"Hey Jill, do you want to have lunch?"
"Sorry, I'm busy."

Result:

"Hey Jill," Dave said, "do you want to grab dinner?"
"Sorry, I'm busy."

- Commented [JN7]:** Consider using attributions in these lines so the reader can more clearly follow who is talking.
- Commented [JN8]:** Right word? It's a little flat and Dave here is making a big ask – he's asking her on a date.
- Commented [JN9]:** Suggest change to "dinner" since in the paragraph above you say it's 6pm.

Developmental Editor

A developmental editor is thinking bigger than correct language usage and clarity. She is thinking about the impact of the story on the reader, the logic of it, the interior lives of the characters, the world of the story, the demands of the genre, and the flow of the argument (in nonfiction) – among other things. If you are reading the acknowledgements of a book and you see the writer praising their editor to high heaven for helping them make their book the best it can be, they are likely praising someone who did a developmental edit. It is a joy and a privilege to be edited in this way.

- If they have time to devote to your project – which, depending on the size of the list they are overseeing, is not a guarantee – an editor at a publishing house will likely do a developmental edit.
- Some literary agents who are especially hands-on do great developmental edits.
- There are many excellent freelance developmental editors, whom independently published writers can hire to help prepare their work for publication.



“Hey Jill,” Dave said, “do you want to grab dinner?”
“Sorry, I’m busy.”

Result:

“Hey Jill,” Dave said, “do you want to grab dinner?”

Jill had to stop herself from laughing out loud. Dave, the adorable and charming boy from the swim team, knew her name! And he was inviting her to dinner! “Sorry,” she mumbled, “I’m busy.”

Book Coach

A book coach does exactly what a developmental editor does, but with two important additions: The coach guides the work and the project forward in real time (as opposed to a one-time all-at-once edit from a developmental editor), and offers editorial and emotional support for the writer as she writes forward.

Once the writer makes the revisions in the example above (the paragraph with Jill trying not to laugh out loud), a book coach would likely make a second round of comments and ask for another revision, like so:

“Hey Jill,” Dave said, “do you want to grab dinner?”

Jill had to stop herself from laughing out loud. Dave, the adorable and charming boy from the swim team, knew her name! And he was inviting her to dinner! “Sorry,” she mumbled, “I’m busy.”

And when the book coach sees the revision that results (below) from that *second* round of comments, she would comment on that, too. This is the step that makes book coaching so powerful – the “real-time”* teaching, the reflecting back to the writer as they write forward so that they can strengthen their story, their resolve and and their skills.

*Real-time feedback from a book coach usually means every week or every other week.

Result:

Commented [JN10]: Who is Dave to Jill? We have no idea...and since this is a romantic comedy and this is the moment our main characters meet, you are missing an opportunity to give the reader context.

Commented [JN11]: Why is Jill reacting this way?

It would add enormously to the impact of this scene if we had a sense of Jill’s state of mind. What does she think of this invitation? How does she react? Without this element, the scene is a little flat.

Remember that we always want to know a character’s response – and also remember that when we see a response that is unexpected or different from what the character’s body language is conveying, it lets us inside the character’s head, which is where we want to be.

Commented [JN12]: Good, but this is just a physical reaction. Can you give us more?

Commented [JN13]: Also good, but this, too, is a little flat. Why does Jill care? I know it’s hard for you to dig into this moment, since it was inspired by real life, but see if you can describe what this moment was really like for Jill – the push and pull of it. Maybe this is something you can think about while you’re at the lake house this weekend and then work on the revision when you turn it in to me next week.

Commented [JN14]: Great! We get the sense that there is more to this moment than meets the eye. It would be awesome if we could be let into what is going on! As it is, we feel a little left out. Do you think this might be a good moment to introduce Alicia?



"Hey Jill," Dave said, "do you want to grab dinner?"

Jill had to stop herself from laughing out loud. Dave, the adorable and charming boy from the swim team, knew her name! And he was inviting her to dinner! She wanted to squeal and jump up and say, "Yes, yes, yes" – but in almost the same instant, she remembered how much her best friend, Alicia, liked Dave. He was in Alicia's math class, and just last night, Jill had helped Alicia make a plan for how Alicia might find a way to talk to Dave after class. Jill couldn't accept Dave's offer. She couldn't do that to Alicia. She forced herself to turn away from Dave's blazing eyes and look at the floor.

"Sorry," she mumbled, "I'm busy."

Commented [JN15]: YAY! OMG what a huge improvement! Now we are THERE in Jill's skin feeling what she is feeling – the agony of this situation, and the impossible place she finds herself in. Really well done! This is awesome!

Next week, I'd like to see the scene where Alicia finally approaches Dave, so we can see this tension amp up.