

Getting in before your editor does (two hours)

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Introductory comments (20 mins)

- Explanation of the term '**editor**' in 'Getting in before your editor does' – could be an editor you hire (for several hundred dollars) or the editor at a publishing house. With the former, why pay more than you need to? And with the latter, why make your editor sigh and possibly decrease your chances of continuing to be published? **There are more things you can fix in your manuscript than you might think!** With a little more knowledge and attention to detail, you could save yourself – or your publisher – money as well as increase your chances of publication.
- Input from my experience with my own editors and in editing others' work
Eg being challenged about changes of point of view within a scene in *The Inheritance*—once I was made aware, I could then try to fix it. Now I can look for this beforehand in future novels.
Eg editing manuscripts with basic punctuation problems, especially in direct speech—worth learning how to fix these issues ourselves
- Brief explanation re **different levels of editing**:
 - **Substantive edit** (also called 'macro' or 'structural' edit). This involves comments on the more comprehensive aspects of your book like pacing, characterization (if novel), theme, voice, flow of chapters etc. This is the 'big picture' or overall feedback, after which you may have to rewrite and alter the structure of your book in some way, add or remove chapters, change point of view in places, expand on some character or aspect etc.
 - **Line edit**. This involves a closer read of your manuscript line by line and a focus on more specific things, resulting in suggestions about changes to both style and content eg enough dialogue, use of tags etc. Fact-checking, continuity issues and research questions may come up at this stage.
 - **Copy edit/proofread**. This is more specific again (may be combined with line edit) and involves checking mostly for spelling, grammar, punctuation, formatting etc, but comments may also be made on such things as clarity and consistency.

- **Importance of editing well** – quote **NSWWC interview with editor Kevin O'Brien April 2012**:

What's the difference between a good manuscript and a great manuscript that gets published?

Very broadly speaking, ... great manuscripts are those that stay true to their own aims and perfectly manage the reader's expectations throughout (or confuse the reader only purposefully, and with some good reason).

A lot of this comes down to having a tight structure, which itself boils down to how much work the author has put into rewriting and editing his or her own manuscript. Some of the hallmarks of a rushed, unready manuscript are 'flabbiness', with some parts of the book dragging on without direction while others fly by too quickly, timelines that don't always tally up, plots and subplots that aren't resolved, and research material that stands out like a sore thumb rather than being naturalised into the narrative.

... Hard work, and willingness to rewrite and try things out in different ways, is what can make a good manuscript great, rather than mysterious, blinding flashes of genius.

Exercise 1 (20 mins)

Hand out one page of novel. Participants to edit anything they feel needs correcting or improving. [Too many sudden POV changes, too many 'too's, 'ly' words, clumsy first sentence (pronoun should not be first), unnecessary words eg 'once again', eight lines from end of first page.]

Sharing and discussion either in groups of three or as a whole group, depending on number present. Then share one main thing from each group. (Note all points mentioned on paper or on board – point out ones to be dealt with in notes.)

Overall comments re editing (15mins)

- Emotions/personality traits that might hinder us from editing our own work well—pride and arrogance, fear, insecurity. That's why we need God on this journey—as much a part of the editing as the writing.
- Need to overcome reluctance to change what we have written, whether these changes are suggested by others or we see the need for them ourselves. All of us can improve our writing in some way—we can't be too 'precious' about it. Whose project is this? Is it just yours – or is God involved too?
- If we suspect something needs changing, it probably does. Trust that 'gut feeling'—it could be God prompting you, if you consider God to be an intrinsic part of your writing journey!
- Need to be able to trust others to read your work and give feedback, before you send it to an editor. We can be blind to our own mistakes and weak points. Note Jesus' words re plank and speck! Pray about this and see the people God gives you.
- On the other hand, we need to be confident in what we have written and stick by it—it's our book! Remember God's call to write – and be determined to do that to the best of your ability.
- When asking others to critique your manuscript, give them some specific questions to answer eg Do my characters come across as believable? Does the beginning 'grab' you enough to make you want to keep reading? Is the ending satisfying for you? Do you think I should leave out this or that character or say more about them? Ask them anything you are particularly unsure about.
- Need to allow time to disengage and gain a better perspective. A time to hear God's 'Well done!' and perhaps even be kind to yourself. Or you may want to spend time on another project and then go back to your original one.
- Read books about the writing craft in general, editing, grammar, punctuation etc. Give main ones on ppt but bigger list in notes on website.
- Notice other people's writing and think about what you would edit. If you do that with their writing, why not with your own? Mention book 'Reading like a Writer' by Francine Prose.
- Find a good editor! (lists of accredited editors online, rates etc) Eg of changes to my M/S that have resulted in better books, in my opinion. Story of missing out on first manuscript assessor.
- Realise that you may pick up mistakes that your 'in house' editor misses! The idea isn't to rely on your editor to bring your work up to scratch!

Personal examples with AH editor and also with lady who asked me to 'tidy up' her work.

'Macro' matters (30 mins)

- **Cut out extraneous words** – make sure you stick to the word length required

What are some common errors you see in manuscripts by first-time authors? (NSWWC)

Probably the most common error I see in first-time authors is overwriting, in its various forms: overly lavish descriptions; too many adjectives in general; self-conscious literary phrasing when a simple word or sentence would do; flights of fancy that serve no narrative or stylistic purpose; an over-abundance of characters; the cramming of the writer's whole lifetime's thoughts and experience into the one book.

These are all completely understandable, and perhaps even inevitable to some extent. They reflect the joy the author is feeling in writing: the self-expression, the flow of ideas, the act of creation, the conjuring of people and scenarios.

It's only a problem if that joy overflows into over-attachment - when authors are so wedded to their words that they are unwilling to cut them back, remove things that aren't working, rewrite things that could be done better. Overwriting may be necessary to produce a first draft but will hopefully be trimmed down in subsequent rewrites and edits, either by the author alone or in collaboration with an editor (unless it's part of the overall vision in some way).

- Check you have stuck to the word length required by your publisher, if stated.
Personal examples: Cutting out thousands of words; being willing to divide book into two and rethink whole project.
- Respect your reader! **You don't have to explain everything.** (More in 'Pace' section below)
- **Check the basic narrative of your book/novel is sound**
 - **Note 'LOCK' acronym** for essential elements of a strong narrative plot in *Revision and Self-Editing* by James Scott Bell p 45:
 - Lead:** Can your readers identify with your lead character? Will they have sympathy for him/her? Will they like him/her? Is there some inner conflict happening that will engage your readers and capture their attention?
 - Objective:** What is at stake for your readers? Is there a clear objective that will urge them to keep reading?
 - Confrontation:** Is there opposition to the Lead's objective? Idea of two dogs with one bone!
 - Knockout:** Is the ending satisfying, perhaps even in an unpredictable way?
- **Begin well**
 - Usually the first thing an editor or publisher reads so needs to be strong
 - Start at the **real** beginning ie Let back story (events that take place before the main story) unfold later rather than clog up the beginning – share only what is necessary first off.
 - Draw the reader in somehow eg hint at some mystery, make your character interesting
Personal example: Beginning of *Jenna* not interesting enough first time around.

Quotes from author Deborah Raney, adapted from checklist for judges in writing contest:

*Does the first page **compel** the reader to turn the page—not interest or encourage, but leave them no choice?*

The reader should know what the story is about in the first 20-40 lines, not pages.

Ten pages to hook the reader into the story.

Ppt examples of beginnings – discussion:

She only stopped screaming when she died. It was then that he started to scream. From *Kane and Abel* by Jeffrey Archer 1979

I became what I am today at the age of twelve, on a frigid, overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. From *The Kite Runner* by Khaled Hosseini 2003

Violet finished the library book and closed it with a snap. Yet again, a self-doubting, fluttery, bird-brain heroine had been swept away by a masterful man. From *Light a Penny Candle* by Maeve Binchy 1982

I told you last night that I might be gone sometime, and you said, Where, and I said, To be with the Good Lord, and you said, Why, and I said, Because I'm old, and you said, I don't think you're old. And you put your hand in my hand and you said, You aren't very old, as if that settled it.
From *Gilead* by Marilynne Robinson Pulitzer Prize Winner for Fiction 2005

It came by mail, regular postage, the old-fashioned way since the Judge was almost eighty and distrusted modern devices. From *The Summons* by John Grisham 2002

There was a boy called Eustace Clarence Scrubb, and he almost deserved it. From *The Chronicles of Narnia: The Voyage of the Dawn Treader* by C S Lewis 1952

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair. From *A Tale of Two Cities* by Charles Dickens 1859

It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife. From *Pride and Prejudice* by Jane Austen 1813

- **Make sure your book (novel or non-fiction) moves along at a good pace**

Quote: *The plot is the journey. Pacing is the rate at which problems affect the journey.* Gail Gaymer Martin in section 'The Sagging Middle' in Chapter on 'Plot' from *A Novel Idea*, p 13

- Are there too many descriptive passages?
When you describe every bit of action down to the last detail, you give your readers a clear picture of what's going on but you also limit their imagination—and if you supply enough detail, you'll alienate them in the process. Describing your action too precisely can be as condescending as describing your characters' emotions. Far better to give your readers some hints and then allow them to fill in the blanks for themselves. This pays your readers the

compliment of assuming they're intelligent and imaginative, and in a dialogue scene, allows your dialogue to flow more naturally. (Browne and King p 147)

- Have you slowed things down with too much back story or inner thoughts?

Personal example: My own back story in first chapter of *Soul Friend*

- Are some parts too hurried while others lag? Does too much happen at once in spots? Idea of 'beginning, *muddle* and end'!

Note Three Act structure concept in *Revision and Self-Editing* by James Scott Bell p 50:

Act One: Introduces the Lead, presents the setting, sets the tone, gives the reader a reason for reading on, introduces the opposition

Act Two: **Starts at around the one fifth mark**

Deepens character relationships, keeps the reader caring, sets up final battle

Act Three: **Starts around three-quarter mark**

Final battle, ties up loose ends, leaves readers satisfied

- **End well**

- Make sure the ending of your book is satisfying and appropriate, even if not 'rounded off' in the conventional way (applies to books in series as well)

Personal example of ending of 'Laura'—needed to listen to editor

- Be careful not to rush the end of your book

Personal sense of actually making it to the end – tend to tie up ends too quickly

- **Assess your characters – will your readers care about them enough?**

Personal example: Experience of novel written well, but just don't care about the characters!

Quote: *Characters drive the plot of any great story. A stellar setting, a riveting premise, and an emotionally weighted conflict are as essential as a car's engine, wheels and fuel. But if there's no one we care about behind the steering wheel driving the details, the story will go nowhere.*

Susan Meissner in *A Novel Idea* p 35

- Write up all you know about them – perhaps interview them.

PPT The Character Checklist *Revision and Self-Editing* Bell p 31:

For each of your main characters, consider the following:

Sex, age, occupation

Point of vulnerability

Current living conditions

Personal habits: dress, manners, etc

Physical appearance and how she feels about it

Where she grew up

Main attitudes about people and events

Main shaping incidents in past influencing present life

Dominant attitude

What her parents are like

Her relationship with other family members

Schooling and her performance there

Others think of her as

What she likes to do in her free time

She is passionate about

The one thing she wants more than anything else
 Her major flaw
 Her major strong point
 What I love about this character
 The secret to be revealed

- Think about what emotions your characters will elicit in your readers
Personal examples: My writing sad characters and people crying over them and connecting – too much! (Thought they were real.)

My problem of my early characters being too ‘good’! Had to make them more human!

Quote: *Characters come alive when authors:*

1. Give them a past hurt or wound
2. Make them likable
3. Make them fallible
4. Make them good at what they do
5. Put them in jeopardy Tamera Alexander in *A Novel Idea* p 49

- Try to convey more about them—through their voice in direct speech; through inner thoughts; through someone else’s point of view etc
- Make sure they remain consistent throughout the novel—unless their changing is a feature

- **In novels, check point of view changes**

[NB: Point of view seminar tonight with Anne Hamilton will say more on this.]

Quote: *Looking at me over the top of his glasses, the editor said, “Your POV is all over the place. You need to stay in one head. Third-person limited works best for beginning writers like you. Keep working on it.”*

*I thanked him and stood, feeling too embarrassed to admit that I had no idea what a POV was, let alone a third person limited. All I knew was that I had come to the writers’ conference because I loved to tell stories. Robin Jones Gunn, *A Novel Idea* p 65*

- Issue of swapping too often—readers may not realise but it does lessen impact of the story
- Can be used to add interest and keep pace moving well
- Omniscient point of view vs a character’s point of view – different levels of intimacy

Personal example: Refer to pages from *The Inheritance* – section before Michael deleted altogether and sections of Justine’s inner thoughts woven in later!

Exercise 2: If time, try exercise on finding and correcting POV changes from Bell p 68

- **Look for continuity mistakes** eg character’s name changes, mistakes in timeline of events, characters filling each other in on things they already know.

Personal examples: Having to tie in ages/time frame between my fifth and second novel – need to keep tabs of when people meet, when they married, when child was born etc.

Two or three minor characters with same name in my first novel! Also minor character’s name changed in my sixth novel – Nettie to Nellie! Also main character of my fifth novel in my sixth!

'Micro' matters (30 mins)

- **Vary paragraph lengths**

- Need enough 'white space' on the page to maintain reader interest
- Each new idea needs a new paragraph
- Paragraphs all of the same length can become boring
- Short paragraphs can be used to heighten tension, for shock value etc

Eg: *At last Heléna found the strength to move. Calling out Stefan's name over and over again, she stumbled down the stairs and out into the square. She was just in time to see a German army vehicle pull out from the kerb, its chrome trimmings glinting in the moonlight, its taillights glowing what seemed to her a malevolent red. Through the rear window, she caught a fleeting glimpse of Stefan's face, white and agonised.*

The car sped off—and she was left standing alone in the empty square.

- **Vary sentence length and structure**

It doesn't always have to be subject followed by verb following by predicate!

Exercise 3 on sheet from E's book re varying sentence lengths and structure.

- **Check your dialogue sections**

Quote: *Here's a little secret. Dialogue is the fastest way to improve your fiction.* Bell p 94.

Personal illustration: My experience in writing my first novel—minimal dialogue!

- Have you included too much extra information?
NB Read your dialogue aloud to see if it sounds natural or is too stilted etc
- Does your dialogue have purpose? Does it advance the story, highlight some conflict or tell us a little more about your character?
- Does the dialogue suit the characters?

Quote: *Remember that you should be able to identify each character by what he or she says. Each one must sound different from the others. And they should not all sound like you; each one must have a self.* From *Bird by Bird* by Anne Lamott p 66

- Does the dialogue suit the setting? Would the characters talk in this way at this point?
- Have you used too many attributions (ie he said, she commented, Laura laughed)? Are they needed at all?

Personal illustration: Taking out unnecessary attributions in final check of next novel.

Quote: *Imagine you're at a play. It's the middle of the first act; you're getting really involved in the drama they're acting out. Suddenly the playwright runs out on the stage and yells, "Do you see what's happening here? Do you see how her coldness is behind his infidelity? Have you noticed the way his womanizing has undermined her confidence? Do you get it?" You get it, of course, and you feel patronized. You're an intelligent theatregoer, and what's happening on the stage is clear enough. You don't need the writer to explain it to you. This is exactly what happens when you explain your dialogue to your readers. Consider the following: "You can't be serious," she said in astonishment.*

From *Self-Editing for Fiction Writers*, Browne and King p 84.

- Do you need more 'beats' or action tags in the dialogue? Do you need fewer?

Quote: *Beats are the bits of action interspersed through a scene, such as a character walking to a window or removing his glasses and rubbing his eyes—the literary equivalent of what is known in the theatre as "stage business". Usually they involve physical gestures, although a*

short passage of interior monologue can also be considered a sort of internal beat. From *Self-Editing for Fiction Writers* by Browne and King p 143.

- Have you used too many 'ly' words in your dialogue?

Exercise 4 on sheet: *'Are you coming?' she asked impatiently*
 'I told him but he didn't listen,' she said sadly.
 'Don't do that!' the teacher quickly told them.

Suggested changes on ppt: *'When are you ever going to come?' she asked.*
 'I told him but he didn't listen,' she sighed.
 'Don't do that!' the teacher snapped.

Exercise 5 (if time): Putting beats in--from Browne and King p 159

- **Avoid repetition**

- Again, may come from the need to make sure your readers understand, but trust them!
Eg: I tried hard and endeavoured with all my might to push the door open, but could not.
- Be alert for words used too closely together—delete or replace with synonyms.
- Make a list of your own 'pet words', then use 'Find' and 'Replace' throughout manuscript.
Personal example of words and phrases I use too much: certainly, definitely, really, slightly, suddenly, eventually, finally, especially, possibly, gently, completely, actually, simply, on occasions, at the same time, special.
- Some editing programs like 'Autocrit' available, which highlight repeated words, phrases.

- **Pay attention to punctuation**

- If you missed out on being taught this at school there are good books that will help you.
Eg: *Eats Shoots and Leaves*, Lynne Truss, London, Profile Books, 2005
 The Little Green Grammar Book, Mark Tredinnick, Sydney, UNSW Press, 2008
 The Cambridge Australian English Style Guide, Pam Peters, Cambridge University Press, 1995 (Also *Cambridge Guide to Australian English Usage* 2007)
- Check your uses of commas in particular. Don't use them to link sentences.
- Don't overuse exclamation marks.
Personal example: My first novel
- Decide on a format and be consistent eg use of quotation marks, 'n' dashes or 'm' dashes, capitalisation, use of italics for interior monologue or prayers, be consistent throughout.
Personal example: Dilemmas with prayers in *Jenna* in particular

Exercise 6: Punctuation practice from sheet

- **Be careful of common grammar and spelling mistakes [Seminar on common mistakes]**

- Many grammar courses at writing centres and helpful books available eg the above books
- Watch for singular subject with singular verb, use of I/me, 'ing' words (present participles)
Note: *The Little Green Grammar Book* – 21 Grammar Gaffes and How to Avoid Them p 197

Exercise 7: Correcting common grammar and spelling mistakes

Resources

- *Self-Editing for Fiction Writers*, Renni Browne and Dave King, New York, Harper, 2004.
- *Revision and Self-Editing*, James Scott Bell, Cincinnati, Writer's Digest Books, 2008.
- *A Novel Idea: best advice on writing inspirational fiction*, various Christian fiction authors, Carol Stream, Tyndale House (ChiLibris) 2009
- *The Memoir Book*, Patti Miller, Sydney, Allen & Unwin, 2007
- *The Little Red Writing Book*, Mark Tredinnick, Sydney, UNSW, 2006
- *The Little Green Grammar Book*, Mark Tredinnick, Sydney, UNSW, 2008
- *Eats Shoots and Leaves*, Lynne Truss, London, Profile Books, 2005
- *Bird by Bird*, Ann Lamott, Melbourne, Scribe, 2008 (Aust edition)
- *Reading Like A Writer*, Francine Prose, New York, Harper, 2006
- *Cambridge Guide to Australian English Usage*, Pam Peters, Cambridge University Press, 2007
- *Style Manual for Authors, Editors and Printers*, Aust Government Publishing Service, Canberra

Workshop Exercises—*Getting in before your editor does*

Exercise 1: What editorial changes would you suggest for the following passage?

From where she was tidying up in the kitchen and chatting to William, Nettie heard the front door slam with a force that reverberated along the hallway and reached even their far corner of Whitecross Manor.

“Oh dear! Sounds like things haven’t gone too well again for the pair of them,” she commented, a worried frown on her face. “Maybe I should go and see if Mrs Trevelyan needs any help, although she said she’d ring when she wanted me.”

“That Michael’s a stubborn one,” William growled. “Hasn’t changed a bit. But then, his mother’s a stubborn one too, so what can you do? Better leave them to sort it out, Nettie – no use the likes of us stickin’ our noses in.”

Justine had heard the door slam too, yet its impact on her was lessened. She had learnt to expect such childish behaviour whenever Michael left her presence. Nevertheless, as she heard his car engine roar into life and registered the ferocity with which he was driving away, she shuddered. In the quietness that ensued, she stayed where she was, trying to calm herself and relax her body. She’d known the evening would be difficult, but it had been far worse than she had imagined – and far more exhausting. Or was it merely that she was no longer able to summon the energy needed for such confrontations? Oh, she was so tired of it all – tired in every way. Her body ached from sitting in the same position for so long – she should have moved somewhere more comfortable after dinner, but she’d been too eager to have the confrontation over and done with. Mentally, she was exhausted from trying to frame her words in a way that would not make things worse between them. And as for her emotions – suddenly she realised that the tears were running unchecked down her face and forming dark stains on the shiny, grey bodice of her silk dress. She brushed them away impatiently. She mustn’t let Nettie see her in this state.

The minutes passed, but she stayed where she was. She was calmer, yet now she felt the familiar depression beginning to creep over her once again. And yes, there it was too, just as Michael had so rudely and inappropriately suggested earlier in the evening – there was the deep shame and guilt with which she had lived for so long. Martine had helped her so much with it in the early days of that first pregnancy and after the birth as well. And she had been by her side too during that dreadful time after Miriam’s death, doing what she could to try to put a stop to the self-blame that had taken hold. Martine had understood. She would sit and stroke her hand and gently remind her of God’s

grace and forgiveness – and she would urge her to forget the past and leave the judging to God. And Martine had said in a recent letter she hoped to retire soon and return home for good – but would it be too late? She needed to talk with someone – she needed to share her burden. That was in the Bible somewhere, wasn't it? She must look it up tomorrow. With a deep sigh, she reached out her hand and rang the bell for Nettie.

Neither of the Trevelyans had much sleep that night. After being helped out of her chair and along the hallway, Justine had taken even longer than usual to mount the stairs to her bedroom.

“Ma’am, would ... do you think it might help if William was to come and put his arm around you?” Nettie decided to risk asking eventually. “I could go and get him while you rest here for a bit.”

“No, no ... I’ll be fine,” Justine answered more irritably than she had intended, alarmed at her own weakness. “You should have suggested Michael and I move to the sitting room for our coffee, Nettie. Perhaps if we had, I wouldn’t be feeling as weak as I do now.”

Nettie did not take offence, however. She had heard the quaver in her employer’s voice and did not miss the damp spots on the beautiful silk of her dress. But she resolved that tomorrow, at the right moment, she would suggest they make up a bed in the sunroom for her, for those times when she didn’t feel like climbing the stairs to rest. Surely the day would come soon when Justine would have to sleep permanently on the ground floor.

...

Michael could remember little of his trip back to London as he lay in bed later that night. A few times he was aware he had scared even himself by taking a corner too fast, but somehow he’d managed to make it intact. He had let himself into his apartment quietly, reluctant to disturb Samantha. She’d seemed a little tired and irritable lately. He knew she was beginning to realise modelling wasn’t all about glamour and parties and pictures in glossy magazines – it was also exhausting work and long days. He knew too she hadn’t been pleased when he took off to that conference in Edinburgh so soon after coming back from Munich. Well, all he could do was try to make it up to her. He crept up the stairs, only to discover she was not in bed. Funny – he thought she’d said she was having a quiet night at home. Probably she’d changed her mind and gone with her friends to that end-of-season bash she’d mentioned in Soho after all.

Exercise 2: By varying sentence length and structure in particular, see if you can improve the following non-fiction excerpt.

War was not the only threat to Samia's family. The fight to survive poverty was a constant struggle. Samia's father was a poor farmer with seven surviving children. Samia was the third child and third girl, with another younger sister and three younger brothers. Hard work was the only means of meagre survival.

Harvest time required all available hands to help, however small. At other times the animals needed to be shepherded and home chores constantly attended to. By the time Samia was seven, she was responsible for buying the family groceries in the local bazaar. Her mother was constantly ill. Samia's cleverness was called upon to keep the family going.

Exercise 3: How could these sentences be re-written to express through the dialogue itself or in some other way what the 'ly' word is trying to convey?

'Are you coming?' she asked impatiently.

'I told him but he didn't listen,' she said sadly.

'Don't do that!' the teacher quickly told them.

Exercise 4: Make any punctuation changes necessary in the following sentences.

1. While we are a small publisher that produces only a limited number of releases each year, we are happy to receive submissions from author's who have written a work that they would like to see published. (Publisher's website!)
2. But beyond the fact that writer's spend hours working alone is the wonderful truth that during those times, God sees us. (Writer's blog on net)
3. It's a shame the company can't keep it's head above water any longer.
4. Can you tell me what time your supposed to be at your appointment?
5. They had their chance to impress us but now their wanting to try again.
6. I have just read Jesus words in johns gospel about loving others.
7. A woman without her man is nothing.

Exercise 5: Correct the grammar or spelling mistakes, if any, in the sentences below.

1. We will be responsible for proofreading of the work, if excepted for publishing, but all editing/sub-editing requirements will be the responsibility of the author. (Publisher's website!)
2. The ship managed to make its way across the Great Australian Bite and on to Sydney Cove.
3. If we hold the concert at a smaller venue, then less people will be able to attend.

4. I had to practise the piano for one hour a day when I was young.
5. Before he'd even finished barking, Ben chased the dog out of the yard.
6. The affect of the strike was devastating for the small town.
7. In trying to effect some change for the better, the government made several difficult decisions.
8. I'm happy to loan you this book, providing I get it back by next month.
9. Neither of them are coming to the conference.
10. Just between you and I, he's not a very good author.

For extra practice: Which of the following do you think is best and why??

A response to the following statement: *Everyone's life is the same life.*

Version 1:

I refuse to believe my life is the same as any other. Deep anger wells up inside me at the very idea – I can almost taste it and smell its pungency. Somewhere inside my ribcage a scream is imprisoned – muted, stuffed down, where it clamours to be given full voice.

Why should my life be the same as that of my parents, my sister, my brother, the dull person who lives next door, the one within my own household who cannot or, out of fear, chooses not to travel my journey of the mind and heart with me? Why should I feel I have to fit in with those who surround me in my life – even with those in the family of God who accompany me on my faith pilgrimage?

God is bigger than this. God deserves colour, vibrancy, uniqueness, creativity, best efforts, the striving to be me. The splash of red on a pale landscape, the deep purple hues that linger in the atmosphere after all energy has been expended in creating something beautiful. Something that stirs the soul and touches hearts. Something that makes a difference.

I want to live an inspired life.

I want to breathe in God's creative Spirit and breathe out healing, wholeness, hope.

I want to honour the gift.

I want to be me.

Version 2:

I refuse to believe my life is the same as any other. Deep anger wells up inside me at the very idea – I can almost taste it and smell its pungency. Somewhere inside my ribcage a scream is imprisoned – muted, stuffed down, where it clamours to be given full voice.

Why do I have to fit in with those who surround me in my life – even with those in the family of God who accompany me on my faith pilgrimage?

‘I think you should go to university and then teach. There’s no future in music.’

‘Do the same as your sister did – it worked out well for her.’

‘No point in telling *me* about it. It’s way over my head.’

‘I don’t read much.’

‘I never read fiction.’

‘I know you write, but what sort of ministry are you involved in now?’

God is bigger than this. God deserves colour, vibrancy, uniqueness, creativity, best efforts, the striving to be me. The splash of red on a pale landscape, the deep purple hues that linger in the atmosphere after all energy has been expended in creating something beautiful. Something that stirs the soul and touches hearts. Something that makes a difference.

I want to live an inspired life.

I want to breathe in God’s creative Spirit and breathe out healing, wholeness, hope.

I want to honour the gift.

I want to be me.