



Editorial U e-Lecture:  
**Writing and Preparing  
Your Files**

Accompanying Materials

## Contents

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Sample Student Edition Manuscript .....	2
Sample Teacher Edition Manuscript .....	5
Sample Reproducible Manuscript .....	7
Glossary .....	8



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# Sample Student Edition Manuscript

[begin main column]

Hawk kept pointing out that it wasn't the same, it wasn't the same at all, losing a football wasn't nearly the same thing as losing a guy's older brother's lucky leather jacket, not nearly, not when the leather jacket meant a guy was gonna get beat up, a black eye probably, because his brother was in the Marines and the Marines taught you to throw a punch, no messing around, no holding back, the jacket was his favorite thing since he got it five years ago, and it wasn't the same thing as losing a stupid football, not nearly the same.

"Maybe you shouldn't of taken the jacket, then, *Roger*," said Christian.

I watched Hawk's mouth automatically start to form an H shape, to correct him.

[begin blue highlight] "I ain't gonna call you Hawk no more," said Christian. "You ain't no Hawk. Hawks don't get scared. You're like one a them sparrows." [end blue highlight]

Jorge screeched with laughter. "Sparrow! Sparrow!"

"No way, man," said Hawk. "You better shut up." But he didn't have a leg to stand on, and he knew it.

We kept walking. October smelled like smoke. The afternoon was getting late and the sun was behind the long ridge where the trains ran. School had to have let out already. If anyone was waiting around campus for us, my mom or Christian's little cousin or Jorge's girlfriend Annaluisa, they already knew we'd ditched. [begin green highlight] Annaluisa we didn't have to worry about but Christian's cousin would rat us out and my mom—well, you know. [end green highlight] It felt like the daylight was old, like it had been around too long and had gotten too weak and tired to keep us warm. I didn't care any more about the football, about the car, about Hawk's brother's jacket (or Sparrow's brother's jacket, or Roger's brother's jacket—it was clear that he was just going to be Roger from now on until we needed to torment him, and then we'd pull out Sparrow, but Hawk was no more). I almost didn't care about getting in trouble. I just wanted to be home, in my room with the door shut and the orange sunset angling across Tom Brady pulling his arm back for a perfect pass, with the house holding its breath for Dad to get home.  
[379 words, Flesch-Kincaid 6.1]



[ART: four teenage boys—two Hispanic, one African American, one Caucasian—walking down a street in South Side Chicago. The Caucasian boy should be wearing just a T-shirt; the others are more warmly dressed for late fall. All four boys are dirty; their clothing should be torn in a few places.]

### Lesson Vocabulary

**screech** (skreecht) v.: made a high, shrill sound

**torment** (tawr MENT) v.: to cause great pain or annoyance

[end main column]

[begin side column]

[blue head] **Literary Skill**

[run-in head] **Dialogue** Christian does not use standard English. Do you think his dialogue is authentic, or true to life? Why might the author have chosen to reproduce Christian's words this way?

[green head] **Reading Skill**

[run-in head] **Analyze Narrator's**

**Voice** Henry says "well, you know," as though the reader has met his mother. Look back at the other clues in Henry's narrative and the notes you have made in your chart. Who do you think is Henry's audience? How has your impression of the audience changed since the beginning of the story?

[end side column]

[folio] 2

[end page 2]



[begin page 3]

**[B head] Check What You Have Learned**

For each question, write the letter of the best response.

1. Henry, Hawk, Roger, and Christian are

- A. freshmen
- B. sophomores
- C. juniors
- D. seniors

[anno: B]

2. The narrator of “Ditching” is

- A. first-person
- B. second-person
- C. third-person limited
- D. third-person omniscient

[anno: A]

3. Hawk’s actions show that he has adopted his nickname because

- A. he is predatory and unpredictable
- B. he prefers being alone to being in a group
- C. he idolizes his older brother
- D. he feels intimidated as the only white boy in school

[anno: D]

4. Christian’s fumble of the football is an example of

- A. situational irony
- B. verbal irony
- C. dramatic irony
- D. symbolism

[anno: A]

5. Screeched : whispered ::

- A. hawk : mouse
- B. soared : landed
- C. sprinted : walked
- D. screamed : sang

[anno: C]

[folio] 3

[end page 3]



# Sample Teacher's Edition Manuscript

[side column]

[A head] **Teach the Lesson**

[B head] **Ditching**

[run-in head] **Your Assignment** Let's say you're a writer assigned to write a lesson for a literature textbook, like this one. You probably won't start from scratch.

[C head] **Literary Skill**

[run-in head] **Dialogue** Have a student read Christian's words aloud. Ask students to identify the words and constructions that are not standard. **Ask:** *Does Christian's speech remind you of anyone you know? How is it different from and similar to the descriptive passages in the story? (The descriptive sentences are much longer, and they use standard spelling and diction. The rhythm of Christian's speech and the description are actually somewhat similar, since the description is in Henry's voice. Henry's sentences tend to flow together, whereas Christian's are shorter and more aggressive.)*

[run-in head] **African American Vernacular English** Some students may not recognize Christian's speech as nonstandard. Have them rewrite it in what they consider standard English, and work with a partner to "correct" Christian's errors. Have them discuss the differences between formal written English and English spoken among friends.

[C head] **Reading Skill**

[run-in head] **Analyze Narrator's Voice** Have students add to their charts. If students' opinions have changed, have them add a third column entitled "What I Think Now." Have students discuss how their knowledge of Henry's audience has changed as they read.



[PROD: Insert table in student handwriting font]

[header, column 1] **Clue**

[header, column 2] **What I Think It Means**

[row 1, column 1] you wouldn't believe

[row 1, column 2] Henry is emphasizing the unusualness of the day.

[row 2, column 1] well, you know

[row 2, column 2] Henry is speaking to someone who actually knows his mother. He hasn't mentioned that any of the other boys has met her. I think he might be talking to his dead brother.

[bottom channel]

[green bar head] **Differentiated Instruction**

[run-in head] **Bodily-Kinesthetic Learners** Have bodily-kinesthetic learners act out the main actions that lead to the loss of Christian's football and Hawk's brother's jacket. **Ask:** Why does Christian react the way he does to the men in the parking lot? Is it plausible that Henry finds himself "mouthing off" when they threaten the boys? Explain. (*Possible answer: Christian is frightened, and he is used to being the person who is in control of the situation. He might automatically try to establish his strength. It is plausible, because Henry prefers words to actions, and he has already kept quiet in two other tense situations today—he can't hold back any longer.*) Have students write a short paragraph explaining the action of the scene.

[end bottom channel]

[folio] 2

[end page 2]



# Sample Reproducible Manuscript

[A head] **Sequence of Events**

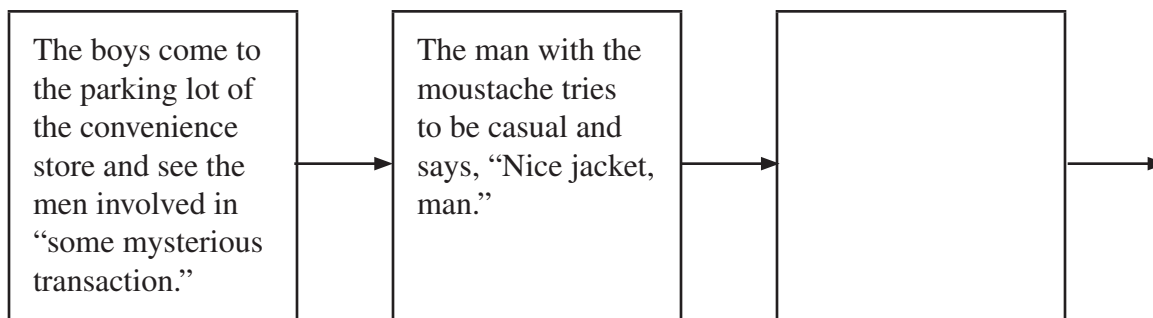
[B head] **“Ditching”**

Make a flowchart to track the events leading up to the boys’ loss of Christian’s football and Hawk’s brother’s jacket. Draw as many boxes as you need.

[PROD: insert sample flowchart with three boxes connected by arrows. See scrap, below.]

[box 1, text, student handwriting font] The boys come to the parking lot of the convenience store and see the men involved in “some mysterious transaction.”

[box 2, text, student handwriting font] The man with the moustache tries to be casual and says, “Nice jacket, man.”



# Glossary

**ancillary, ancillaries:** Supplementary material developed to support primary textbooks.

**annos:** Answers.

**appendix:** Additional material at the end of a book, such as a list of suggestions for further reading.

**assessment:** Any method used to measure student learning. This includes standardized testing or “pen and pencil” tests; project-based assessments wherein a student demonstrates mastery through activities such as research reports, book reports, collaborative group projects, or performances; authentic assessment, which involves application of learning to solve a real problem (local community issues, development of a learning center, preservation efforts, design and development of real-world solutions).

**back matter, end matter (EM):** Material at the end of book that follows main content, such as index and glossary.

**batch:** A group of manuscript pages, such as a chapter, or half of a chapter in longer chapters.

**Bloom’s taxonomy:** This refers to the hierarchical categorization of mental processes involved in learning, or within the “cognitive domain.” There are six major categories, starting from the simplest behavior to the most complex. The categories can be thought of as degrees of difficulty: The first one must be mastered before the next one can take place. From simplest to most complex, these categories are **knowledge, comprehension, application, analysis, synthesis, and evaluation**. Bloom’s taxonomy provides structure in which teachers can categorize test questions, from the most basic level (*knowledge*, which involves simple recall of facts, etc.) to the most complex (*evaluation*, which involves assessment, evaluation, and critiquing of material mastered through simpler categories).

**boilerplate:** Standardized material to be used consistently in a given writing or editing situation, often repeatedly. Boilerplate material is generally “copied and pasted” from original “boilerplate,” at times requiring a minimal change, such as page number or other reference, which is its only differentiation from other instances of use.

**bookmap:** A document that offers a page-by-page breakdown of the content of a textbook, usually in thumbnail format.

**callout:** A section of text separate (as in a box) from the main text on a page (thus, called out from the main text). Often provides an anecdote or statistics to support the main text.

**errata list:** From the Latin term “errata,” meaning “errors,” a list of errors to be corrected in a manuscript or in the previous edition of a book.



**F and Gs:** “Folded and Gathered” pages. In this stage of production, pages are two-sided and folded together as they will appear in final printed book, but unbound.

**first pages:** The first layout of manuscript files; also, the editorial stage that involves editing these pages. *See also* **rough pour**.

**folio:** page number.

**footer:** Brief information placed outside the margin on the bottom of a page; it usually includes the page number.

**footnote:** A note within the margin at the bottom of a page. Usually a footnote explains something within the main text. Footnotes and the text they explain are usually designated with superscripted numerals or symbols.

**foul:** A layout page bearing handwritten edits.

**front matter:** Material in the beginning of a book that precedes the main or core content, such as the TOC.

**glossary:** A list of words and their definitions, usually in the end matter of a book.

**grade level:** A designated level of text difficulty determined by a readability formula.

**guidelines:** The document or documents that explain a writing project to the writers and editors.

**header:** Brief information placed outside the margin at the top of a page, either flush left or flush right.

**index:** A list of a book’s contents by subject and page number, usually in the end matter. A book may have more than one index, as a lesson index, an index of reading skills, and an index of art and artists.

**layout:** The arrangement of text and graphics. The layout of a document can determine which points are emphasized and whether the document is aesthetically pleasing.

**leveled writing:** Educational writing with language and concepts appropriate for the grade, reading, or ability level of students for whom the material is being written.

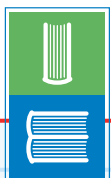
**leveling:** The process of making text appropriate for a certain grade level.

**manuscript:** Content that is not in layout. Usually manuscripts are Microsoft Word files.

**page spread:** Two consecutive pages, one verso and one recto, that are visible at the same time when a book is open.

**pick up:** To reuse old content, often with a minimum of revision.

**pour:** To put content from a manuscript file into layout.



**production notes:** Directions to typesetters or layout artists. In a raw manuscript or text file, such instructions are usually set off in brackets and occasionally in blue type, as in [add WOL] or <ART: insert GO>.

**redact:** To revise; edit. Often this means leaving the instruction intact but updating the language to conform with new standards.

**reproducible:** A page, such as an overhead, handout, or worksheet, designed for teachers to photocopy and reuse.

**re-purpose:** When a publisher uses old material, renamed as something else, for another purpose, e.g., “extra credit” becomes “enrichment” with no change to content.

**recto:** The right-hand page of a folded sheet or bound book. Page 1 of textbooks is always a recto page. Any pages prior are generally denoted with Roman numerals or letters. See **verso**.

**reprint:** Publisher’s printing of an old edition with copy edits made, but without any major changes to content.

**rough pour:** The first version of the layout.

**run-in head:** A boldfaced heading with no preceding line break between itself and the body of text it introduces.

**sidebar:** A brief piece of text in the side margin that explains or exemplifies a concept described in the main text.

**side note:** An explanatory note that elucidates a difficult concept in the main text. A side note is similar to a footnote, but placed in the side margin; this format is common for poetry and plays.

**source:** Documented, reliable, verifiable support for a factual assertion in a manuscript.

**subhead:** A heading that comes below a main heading but above or within the main text.

**T/K:** Abbreviation for “to come”; often used in reference to a component of a file or a layout that will not be finalized until relatively late in the process.

**TOC:** Table of Contents.

**theory of multiple intelligences:** A learning theory developed in 1983 by Dr. Howard Gardner. This theory suggests that the traditional notion of intelligence, based on IQ testing, is far too limited. Instead, this theory proposes eight different intelligences to account for a broader range of human potential in children and adults: linguistic, logical-mathematical, musical, visual-spatial, bodily-kinesthetic, intrapersonal, interpersonal, and naturalistic.

**verso:** The left-hand page of a folded sheet or bound book.

**WOLs:** Write-on lines, or blanks for student responses. In text files, write-on lines are usually inserted as <WOL> or <3 WOLs>.

