

Unit 13 : Production and printing

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Introduction

This unit sees us through the final stages of producing a course. Once the text passes to the course typist, you will have one of two roles. You may oversee the production, keeping track of progress, moving the materials from one stage to the next. Or, if you have a production manager, you will simply have to be available for the frequent checking that is necessary.

At the end of this unit you will be able to:

- * describe the stages of production;
- * describe the editor's role at each stage of production;
- * proof read;
- * list some common production problems and suggest ways of dealing with them;
- * provide details for the launch of a course.

The most important quality of an editor at this stage is perseverance. You have to check several times. You must be meticulous in your attention to detail. There is nothing difficult in this unit, but perseverance and attention to detail will be of value as you work. The unit will only take about an hour to complete.

1. Stages of production

The text is copy edited and marked up for typing. What happens next? What does the editor do at each stage? The table below shows us.

<u>Job</u>	<u>Editor's role</u>
Typesetting	Supervise typist as needed
Illustrations, etc. prepared	Brief artist, check drawings
Typing finished	Proof read
Corrections typed	
Corrections checked	Editor does
Further corrections typed	
Corrections checked (and so on, until all errors retyped)	Editor does
Pages made up	
Pages checked	Editor does
Pages corrected	
Pages checked	Editor does
Final check: pass for printing	Editor does
Printing	
Copies checked	Editor does
STAGES OF PRODUCTION AND THE EDITOR'S ROLE	

You can see from this outline that the editor has to check each stage. It is unwise to leave out any checks. You have to be available, therefore, on each occasion to do the checking. Checking corrections sometimes only takes a few minutes. If you delay, you can delay the whole course. The best way to keep things on the move is to have a detailed schedule. You can keep track of progress by storing the artwork (the name we use for the typed course) in a file or envelope with a dated checklist on it. This could be like the example below. The editor here initials the 'signed' column when the job is complete.

Job	Date due	Date done	Signed
Typesetting	15 March	17 March	
Illustrations	15 March	24 March	
Proof Reading	23 March		

2. Proof reading

The typed but uncorrected artwork is called the proof copy. Someone must read it and note the errors for correction. The errors are marked using the same signs as for marking up. Usually you read a photocopy of the artwork, and mark it clearly. On a stencil, you can use the back copy. If you do not have a photocopy, you use a pale blue pencil on the artwork. At printing, the camera does not pick up the blue.

You mark proofs in the same way that you mark copy. Look back at Unit 12 and remind yourself how to do it. When you read proofs, it is particularly important to put marks in the margin as well as in the text. The sign in the margin tells the typist to look for something to correct.

Proof reading is difficult at first. You may not notice errors. How can you learn to do it well? Here are some hints.

- * Always read both the artwork and the original typescript or manuscript. Compare them sentence by sentence.
- * Force yourself to read slowly. Read aloud, if you like, or mouth the words, to slow your reading speed.
- * Do not proof read for long at any one sitting, especially at first. When you are not used to it, half an hour is long enough.

EXERCISE 1

Here is an extract for you to read, together with the correct printed version. Mark the typescript so that the typist would correct it to match the printed version.

The Lesson should be rounded off with a Summary, and perhaps a checklist of all the activities to be done in the lesson (see

Sample 30). there will also be a final piece of work for students to do. Probably, though not necessarily in every Unit, this work is to be sent in for Marking, and so it should represent some sort of cheque that the student has understood the work of the whole unit. In Exam courses, the final, marked, piece of work will probably provide practice in techniques needed for the exam - in Essay-Writing, for example, or in conducting and reporting scientific experiments. You will need to include full instructions for completing the work, and for send the work for marking.

You may also need to prepare instructions for the Tutors who will be marking the Work. You should state clearly what work of sort

you expect students to send in and what standards you consider

Acceptable. You may also want to suggest to tutors what sort of action they should take if students fail to reach those standards.

Comment

Here is my version. The extract is from IEC's manual Writing for Distance Education.

lc/lc The Lesson should be rounded off with a Summary, and perhaps a
lc/trs/trs checklist of all the activities to be done in the lesson (see
h/cap/trs/trs ← Sample 30). There will also be a final piece of work for students
a/lc to do. Probably, though not necessarily in every Unit, this work
lc is to be sent in for Marking, and so it should represent some
h/lck ← sort of check that the student has understood the work of the
lc/lc/lc whole unit. In Exam courses, the final, marked, piece of work
lc will probably provide practice in techniques needed for the exam -
lc/lc/lc in Essay-writing, for example, or in conducting and report
h/lc/lc scientific experiments. You will need to include full instruction
h/lc/lc for completing the work, and for sending the work for marking.
a/lc/lc You may also need to prepare instructions for the Tutors who will
lc/lc/lc be marking the work. You should state clearly what ~~work of sort~~
lc you expect students to send in and what standards you consider
h/lc ← Acceptable. You may also want to suggest to tutors what sort of
a action they should take if students fail to reach those standards.

You probably found that exercise demanding. Normally, you would ask the typist to retype a page that contained so many errors.

When you read page after page, it becomes more difficult to notice every error. For this reason, here are two further suggestions.

- * Two people proof read together. One reads the manuscript or typescript aloud. The other checks the proof.
- * Two or three different people read separate copies of the proofs. You then transfer the marks onto one copy, for correction.

I strongly advise you to follow either or both these suggestions. It is usual to ask the writer to be one of the proof readers. But you must not allow the writer to make any changes to the text apart from corrections. Changes are very expensive at this stage, and will throw your schedule out.

3. What can go wrong?

There are three kinds of problem that commonly occur at this stage. One is the usual one, of lateness. In the production phase, rather more individuals are involved than at other times, and any of them may slip behind schedule. Once this happens, there may be a domino effect, with other people and other courses affected. Try, when you make your schedule, to allow a little slack for crises. Discuss the schedule with everyone involved before finalising it. Try to get everyone to take their deadlines seriously.

The second problem is when there is a muddle. All too often corrections get misplaced, pages put in the wrong order, illustrations wrongly placed. Sometimes you see a finished book with pictures obviously in the wrong position. How does this happen? It comes from carelessness over checking. Each time a change is made to the artwork, whether it is a new step or a correction, you must check that it has been done correctly. Otherwise, you may end up with a book containing unnecessary and obvious mistakes. This is always depressing, after so much work has gone into it earlier.

A third problem is to do with printing. It is not something that you can do much about. Most printers, whether they are part of your institution or outside printers, have difficulty keeping to promised delivery dates. To reduce the risk, make sure that you deliver to the printer on time, so that the printer has a good chance of completing on time.

The way to minimise problems is to be scrupulous about keeping to the schedule and about checking. Be prepared to spend a fair proportion of your time checking on progress and reminding colleagues of deadlines. Encourage the development of a team spirit in the production department, so that people are ready to work efficiently and flexibly.

4. Launching the course

At last your course is printed and ready for delivery to students. There are one or two points to attend to, even now. First, prepare a course contents list. This is a complete list of components of the course (number of booklets, tapes, etc.) which states what is contained in each batch the students will receive. Such a list tells despatch what to send out in each mailing, and when it is enclosed with the course it allows the students to check that they have received the right material. Example 41 is a course contents list used by the National Extension College.

Second, you may be expected to prepare a short description of the course for your institution's brochure or handbook. This might summarise the aims of the course and the syllabus, list the components, and mention any interesting features. You should have no difficulty in doing this.



COURSE CONTENTS LIST

Course Number SO27 Course Title BIOLOGY 'O' LEVEL

Please find enclosed your course material as per your order. Please note that in the case of courses which include cassettes these will only be sent if ordered separately. (We are unable to send out cassettes on inspection.)

For your information the complete course consists of:

VOLUME 1: Units 1-8
Errata Sheet - Units 1-8 6th September 1984

VOLUME 2: Units 9-16
Errata Sheet - Units 9-16 6th September 1984
Note on blood transfusion (for Assignment 7)

VOLUME 3: Units 17-24
Errata Sheet - Units 17-24 6th September 1984

SYLLABUS NOTE

This course covers the AEB syllabus 006

ESSENTIAL BOOKS

Students will need to purchase the following essential book:

Brewer and Burrow: Life; Form and Function. Published by Macmillan Education.

JREB/11.9.84

EXAMPLE 41: A course contents list from a National Extension College course in 'O' level Biology.

Summary

This unit has shown how the editor may have a key role in managing the production process, or may work closely with a production manager during the final stages of production. I have emphasised the need to be careful and persistent as you complete work on a course. The main tasks are proof reading, checking and progress chasing.

There is no assignment for this unit.