

THE COLLEGE HILL INDEPENDENT

COPY EDITOR APPLICATION

Fall 2019

Thank you for applying to be a copy editor for the *Indy*! Copy editors are a critical part of our community and our functioning as a paper. Copy editors commit to copyediting the material we publish each week and work with *Indy* staff to learn more about writing, editing, and the publishing process in general. It's a great way to get involved with the paper, especially if you're new to publications and/or don't feel ready to take on the commitment of writer or editor.

All applications are due by **Friday, May 3 at 11:59 pm** to theindy@gmail.com. Please include the subject line "APPLICATION." Feel free to email the Fall 2019 managing editors (tara_sharma@brown.edu, benjamin_bienstock@brown.edu, catherine_turner@brown.edu) if you have any questions.

What do copy editors do?

Copy editors come to our "Copy" meeting each Wednesday for at least an hour anytime between 7pm and 11pm. Copy editors look over physical drafts of the pieces we are publishing that week for grammatical, spelling, wording, and other stylistic errors. This is a great way to interact with writing and hang out every week with a bunch of fun people!

QUESTIONS

Please type your responses below each question.

1. What is your name?
2. We're planning on conducting interviews before the end of finals period. If you are leaving Providence for the summer, when is your last day on campus?
3. The *Indy* is a workshop. It is most effective and most fun when everyone participates. Would you be able to attend our "Critique" of last issues every Monday 7-8 and "Copy Edit" every Wednesday night?
4. Do you have experience with copyediting? It isn't necessary at all!

5. What brought you to the *Indy*? Why are you interested in being a part of this community? What are you hoping to get out of it?

6. Last fall, the *Indy* worked together to create a mission statement that reflected its aims as a publication and as a member of several broader communities (<http://www.theindy.org/about>). What are one or two things from this statement that seem especially important to you?

7. What are your interests? What activities or communities you are a part of, either on- or off-campus? What do you do around here (classes, clubs, jobs, hobbies)?

8. What's your favorite Wikipedia article?

9. You will find the *Indy*'s policy for interpersonal harm within our community attached to this application. Do you agree to this integrity statement and procedure? Do you have any questions about it?

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EDITING SAMPLE

Please copyedit the following writing sample. Generally we follow the Chicago Manual of Style, which you can find here:

<http://www.chicagomanualofstyle.org/book/ed17/part2/ch05/toc.html>.

Alternatively, feel free to consult the *Indy*'s style guide attached below. (It's worth noting that our style guide is subject to change over the summer.) We are not evaluating based on perfection—this is just to give a sense of what the work will be like!

WRITING SAMPLE:

Emotion — or E•MO•TION a stylisation which not only is both helpful for knowing the pronunciation of the complicated title and looks alright on a cover of an album—is self-consciously derived of the best pop stars of the 1980's. Michael, Cyndi Lauper, Janet, Madonna, and Prince — Mariah thrown in on the more 90's styled songs—are all there. Unlike Taylor Swift's 1989 or lots of the other 80's inspired music of the zeitgeist, Jepsen's album wears its influences up its sleeves rather than puts a modern spin on the synthpop and new wave textures. Despite the album's derivative nature, the authenticity and reverence in which Jepsen and her producers utilise and combine their influences sets Emotion apart as a stand out album of the newfound 80's revival.

Only 2 songs here, I Really Like You and Boy Problems, feel overtly modern. The former Jespen's only try here at a Call Me Maybe (CMM) type huge single with a huge chorus is a great great song that feels out of place with its "I need to tell you somethin'" beatdrops and

soaring backing vocals. The latter modern and out of place in a completely different way—its inspirations seem to flow from the pop music of the decade after the eighties. Some where between ‘90’s party rap and early Britney Spears, *Boy Problems* is admirable for just how much went on inside it — it’s loaded, with swift funk bass, congas, record scratching, handclaps, tambourine and warm keyboards in addition to the typical drum machines, synths and harmonies, not to mention the complex vocal overlay of the chorus — and its self aware lyrics (“I think I broke up with my boyfriend today/And I don’t really care/I’ve got worse problems”.) I think that its exuberance and funniness leaps out as too light and satirical for what’s really a pretty serious romantic album — but it refers to Jepsen’s disinterest of riding the tide of modern music that her *Emotion* can be called a “serious romantic album” in 2015.

Additionally when the formula was right, that paid off. The obviously Prince inspired ballad *All That* (co written and produced by indie R&B auteur Dev Hynes best known as Blood Orange) is one of the best songs of the year so far, its minimalist production and silky smooth chorus make it a great feature for Jepsen’s incredible voice, and it’s lyrics are the best representations of the album’s theme of where, when and if the relationship between friendship and love overlap. Show me if you want me, if I’m all that/I will be there, I will be your friend, Jepsen pled fervently, making you believe her—sticking her words in your soul. *Run Away With Me*, the album’s opening track and a big contender for song of the Summer, perfectly merge open ended lyrics like *All That* with ample saxophone cheese creating a dark while euphoric earworm with constant momentum that compel you to run away with her and in short, it’s the perfect late August pop-song; it’s atmosphere and lyrics are instant invocative of the time when it’s hot and muggy, and the Sun is starting to set at 7 P.M., and, yet, going back to school feels an eternity away.

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ABRIDGED INDY STYLE GUIDE

STYLE DICTIONARY

Abbreviations and Acronyms

Spell out the phrase when it is first mentioned. After this, abbreviate, but do not use periods after each letter (e.g. “US” rather than “U.S.”). If a stylized abbreviation exists, use it (e.g. the Museum of Modern Art in New York abbreviates itself as “MoMA” and not “MOMA”). Otherwise, all of the letters in an acronym or abbreviation should be uppercase (e.g. “NAFTA” rather than “Nafta”). AM and PM should be capitalized like an abbreviation, but do not need to be referred to as “ante meridiem” or “post meridiem” upon first mention (e.g. 10 AM or 10 PM).

Abbreviations of Latin words (e.g. and n.b.) are exceptions. See below.

Academic Departments

Academic subjects are not capitalized. Likewise, departments are not capitalized (e.g. Dennis Hitfield is professor of comparative literature). The rare exception is if the position or department is titled (e.g. JFK Department of Peace Studies).

American vs. British Spelling

For words spelled differently in American and British English, the *Indy* uses the American spelling. This means use “gray” not “grey,” “organize” not “organise,” and, please, “toward” not “towards.”

Art Terms

Names of many styles and adjectives derived from them are only capitalized when referring to those specific styles. Salvador Dali’s work, for example, is Surrealist; David Lynch’s films are surrealist. George Braque’s work is Cubist; his followers may be inspired by Cubism, but their work is cubist, cubistic, or Cubist-inspired.

Band Names & Art Groups/Collectives

Bands or art groups/collectives that either formally or colloquially begin with ‘the’ should not be capitalized (e.g. the Beatles). These names should generally be treated as plural (e.g. the Downtown Boys). Collectives that identify as a singular entity (e.g. Girlpool) may take the singular form.

Capitalizing Titles of Important Persons

Titles should only be capitalized if they are formal titles immediately preceding a proper noun (e.g. “Prime Minister Silvio Berlusconi”). Otherwise, “Silvio Berlusconi, the sinister Italian prime minister.” (Bonus points for rhyming titles with other parts of your sentence.)

Dates

The correct way to refer to a specific date is by spelling out the month, using an Arabic numeral for the day, and if necessary, Arabic numerals for the year (e.g. “January 9, 1984”).

N.B. *There is no “th” affixed to the “9,”* and that the month precedes the day (we’re in America, after all). So something like “3rd February” would be very wrong.

Decades are plural, not possessive. *Thus, 1960s, NOT 1960's.* Decades should be abbreviated after first use. Use a single quotation mark to denote this, rather than spelling it out: e.g. ‘60s and not “sixties.” (If you want the decade to be possessive, do so as you would any plural noun. E.g. “The 1960s’ acquired freedom had an effect on generations to come.”)

Centuries use the numeric, followed by a “th” or “st.” 20th century, 21st century. But never the 20th or the 21st century.

Do not include the initial numbers in the second year of a span if both years are 190x, 200x, etc. (e.g., 1965–67, 1905–09, but 1915–2001, 2000–2011, 2003–2010). Life spans (in *Passages*, etc.) always include initial numbers (e.g., 1917–2005).

Foreign Languages

If an article contains words that are not English words, it is your responsibility to verify their spelling and correct usage. This especially includes words that are borderline passable in English (most people know their meaning but the spelling could still be confused). E.g. *né* for a man vs. *née* for a woman. The same applies to *fiancé* and *fiancée*. Use the Oxford English Dictionary (available online through the Brown library [here](#)) as reference for whether or not a word should be italicized. At copy, please check to see that all accents and diacritics are in

their proper place.

If the foreign word appears frequently throughout the article, italicise it only when it is first mentioned.

If the foreign word expresses a concept unique to that language, it should be italicized (e.g. *machismo* or *volksgemeinschaft*).

Hyphens & Dashes

Hyphen (-): This is fairly straightforward. However, be careful about their use in compound modifiers...generally, hyphenate only if the word precedes the noun modified (e.g. “She’s a full-time worker,” not “She works full-time.”). An important exception to this is modifiers that are predicates—that is, that follow ‘to be’ verbs (e.g. “The children are soft-spoken.”). For multi-word hyphenated adjectives see the en dash below. The hyphen is produced with the hyphen key, located next to the zero key on most keyboards.

En dash (–): The en dash has two main uses: denoting a range, where it acts exactly as the word “to” (e.g. “1968–1973,” “pages 4–14”), and in place of a hyphen in a compound adjective when one of its units is an open compound (e.g. “Guy Debord–inspired,” “post–World War I”). Note that it is longer than the hyphen but shorter than the em dash. On a Mac, it is produced with option-hyphen.

Em dash (—): A common sight at the *Independent*, the em dash is used to set certain phrases off from the rest of the text (e.g. “The *Independent*—despite repeated requests—refused to start a finance section.”). Note that there is no space between the em dash and the words on either side of it. Some writers go a little overboard with the em dash, so use your discretion and consider whether other forms of punctuation might be more effective. On a Mac, it is produced with option-shift-hyphen.

i.e. and e.g.

i.e. = id est = that is

e.g. = exempli gratia = for example

Do not italicize or place commas after either. Where possible, simply translate and spell out the term, as this is both clearer and less pretentious.

Italics vs. Quotations Marks

Always use italics for: book titles, periodical and other publication names, album titles, works of visual art, films, plays, and television shows. Some publications have the word “the” as part of their name—the *New York Times*, for example. When writing the full name or when referring to the publication without using the whole name—for example, the *Times*—in either case, do not italicize the “the.” Do not italicize the “the” unless the publication is mentioned at the start of the sentence. FYI, you work for the *College Hill Independent*, abbreviated to the *Independent* or the *Indy*, not *The Independent*.

Always use double quotation marks (“ ”) for: article titles, song titles, and television show episodes (i.e., units of a work that is italicized), and direct quotes from interviews, articles, books, etc. If a work calling for double quotation marks is mentioned in a quotation, it should just get single quotes. “

E.g. “Did you read the Bright Eyes concert review in the the *New York Times* entitled ‘Call Him Hypersensitive, He’s Crafty Too’? They didn’t italicize *Digital Ash in a Digital Urn*, but that just proves that you shouldn’t believe everything you read in the *Times*.”

Quotes vs. inverted commas/scare quotes/single quotes

This is a constant source of debate, but the general rule is that quotation marks (“ ”) should be used for direct quotes from interviews, articles, books, etc.

‘Scare quotes,’ when you simply want to call attention to a certain word or phrase for the sake of clarity or irony or whatever, have been the subject of much debate at the *Indy*. This semester—to make clear they are not quotations from an unattributed source—scare quotes will use single quotation marks (‘ ’).

E.g. if referring to a specific statement by President Bush wherein he refers to Iraqi liberation, use “liberation.” If poking fun at the dubious nature of this phrase, use ‘liberation.’

Italics may be used for a similar purpose. When referring to common rhetoric, or a popular buzzword, opt for scare quotes. If you want to emphasize a point in an article, *italicize*.

Single quotation marks are also used within quotations to denote other quotations.

E.g. “After I delivered her cupcakes, Ms. Thomas gleefully called me ‘the post-racial Betty Crocker,’” President Obama related.

Numbers

Spell out numbers one through nine; use Arabic numerals for 10 and up

BUT always spell out numbers at the beginning of a sentence.

e.g. “Sixteen years after the Tiananmen Square ‘massacre’...”

EXCEPT for calendar years and dates (see below), which are always in Arabic numerals.

E.g. “1989 marked the beginning of the end for the Soviet bloc.”

AND casual expressions.

E.g. “He walked a quarter of a mile.”

If using an ordinal number, spell out first–ninth and then switch to Arabic numerals with lowercase, normal script ordinals: 11th, 33rd, etc. Superscripts are wrong. Numbers in dates are different. See: Dates.

Oxford Comma

The Oxford comma is the comma inserted after the conjunction at the end of a series (e.g. “The woods are lovely, dark, and deep.”). We DO use the Oxford comma. So, “The woods are lovely, dark, and deep.”

Plurals & Possessives

We trust that you likely know the basic rules of plurals and possessives, but here it goes again, plus some more unfamiliar examples.

Singular nouns take 's: Eduardo's homestead.

Plural nouns ending in s take just an apostrophe: the cars' fenders.

Singular nouns ending in s (including names) do NOT take the 's if they are possessive. (e.g. James' giant peach, not James's giant peach).

Acronyms that take a plural pronunciation or that have a plural final word should be written as plurals with a lower-case s. Their possessive form takes an apostrophe like any other plural noun. (e.g. The SATs' cultural insensitivity makes me prefer the ACTs).

Pronouns

When writing about someone whose name you don't know, use "they/them/theirs." For example: "The person behind me in line at Coffee Exchange put way too much milk in their coffee."

If you're writing about someone who uses they/them pronouns, be sure to use those in your writing. Likewise, if someone uses pronouns like "xe/xem/xyr," use those too, even if they might be unfamiliar to you (although it might be helpful for your readers to clarify with a quick aside: "XYX, who uses the pronouns 'xe/xem/xyr,' told the *Independent* that xe is voting for Jill Stein").

In general, it's a good idea to ask your interview subjects what pronouns they use, and then respect what they tell you.

Punctuation with Quotation Marks

Periods and *commas* always go within the second in a pair of quotation marks (e.g. "Zadie Smith," he said, "is a master of punctuation." Not "Zadie Smith", he said, "is a master of punctuation".).

Dashes, *semicolons*, *colons*, *question marks* and *exclamation points* go outside the quotation marks unless they are part of the quote in question.

Punctuation with Parentheses

If the parenthetical is a complete sentence, include the punctuation within the parentheses. [e.g. "He followed the ME's instruction. (However, the rule seemed like it was ripped wholesale from other style guides.)"]

Otherwise, all forms of punctuation should be placed outside the parentheses. As a rule, avoid unnecessary parentheticals if what they include can be featured as part of the prose and argumentation itself.

Word Notes

Avoid these because they are essentially meaningless/show authorial laziness:

thing

very

interesting

unique

etc. (or et cetera)

Indy style on contentious capitalization:

email
website
internet

GRAMMAR AND DICTION

The preceding section deals with stylistic choices that are all up for debate; different manuals offer different suggestions, and different publications have different policies. We ask that you follow the *Indy*'s policy when writing and editing for us.

Here, now are a few reminders about rules of writing that are much less (though still) debatable. You will be spared the most obvious rules (it's and its, etc.). Many of the following are 'technically correct' but broken by very good writers all the time; they are here more as reminders of what is generally deemed grammatically correct, rather than as absolute laws. If your goal is to write formally, they may be useful. Ignoring them may be helpful for a certain rhetorical effect.

Commas

Use a comma before a conjunction that introduces a new clause only when the subject changes. "Franz was in a hurry to get to the market where he was meeting his mother and hailed a cab as soon as he got to the corner." No comma necessary after "mother."

If vs. Whether

You don't "ask if" or "not know if." The word "if" should only be used in conditional contexts. "Whether" introduces a noun clause that serves as the object of verbs like "ask" or "know." So, "They wondered whether they would ever get out of there alive. If only they had known!"

Planning to

"Plan to + infinite verb" is always better than "Plan on + gerund." That means you "plan to dance" at *Indy* parties, even if the cool kids "plan on making" fun of you for it (joke's on them!).

While vs. Although

Although they have vastly different meanings, the words "while" and "although" are often used interchangeably. "While" suggests two things are occurring simultaneously. "Although" means "in spite of the fact that." Please don't confuse the two.

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Thank you so much for applying! We look forward to being in touch. Do not hesitate to reach out with any questions.

Yours,
Tara, Ben, and Cate

Addressing Community Harm: Member Dismissal Policy

Integrity statement

In tandem with the production of anti-oppressive content in the publication itself, the Indy, as an institution, does not tolerate any instances of interpersonal violence including violations of consent and bodily autonomy, or otherwise oppressive actions perpetrated by a member of its staff (i.e. a Brown or RISD student listed on the masthead) or a contributor.

Drawing from the survivor-led anti-abuse organization *The Network/La Red*, the *Indy* understands oppressive actions as causing harm by exploiting “an imbalance of power intrinsically linked to the privileges bestowed on some at the expense of others, based on but not limited to: race, ethnicity, gender expression and identity, class, ability, sexuality, religion, citizenship status, age, language capacity and history of incarceration and court involvement.” Along these lines, the *Indy* recognizes abuse, oppression, and violence to be intersectional experiences.

In all procedures, the *Indy* prioritizes the comfort and safety of the reporter and staff. While we recognize that the measures available to us as a non-adjudicative body are primarily punitive, the *Indy* remains committed to promoting an understanding of transformative justice frameworks for interpersonal harm, including resources on campus for such an approach.

If a reporter or a direct representative notifies the Managing Editors that a member of staff or contributor has violated the integrity statement, it will trigger the following guidelines and procedure:

- 1) All actions taken by the Managing Editors to address relationship of the responsible party to the *Indy* will be led and consented to by the reporter.
- 2) In hearing instances of harm from a reporter or representative, the Managing Editors are not in the role of adjudicators; they will hold the instances of harm as true to the experiences of the reporter.
- 3) If a member of the *Indy* community is reported to have violated the Integrity Statement above and if the reporter consents, they will be dismissed from the *Indy* staff¹ and barred from all *Indy*-sponsored events. If it is brought to the attention of the Managing Editors that a person not on the *Indy* staff has committed interpersonal violence or oppressive actions, they will be disallowed from publishing with the *Indy* and be barred from social events.
- 4) The responsible party does not have to be deemed responsible by Title IX or other any institution at Brown or RISD to be removed from staff.
- 5) The Managing Editors will not reveal the identity of the reporter or the responsible party to anyone. If a reporter does not wish to reveal themselves to any of the three Managing Editors, they may communicate by proxy through representative.

¹ The *Indy* has the authority as a UCS-registered group to remove staff members. If, at the end of this process, someone who is removed from staff refuses to do so, a Managing Editor may file a no-contact order against the responsible party.

- 6) Third-party reports will not trigger the member dismissal policy unless they are brought forward explicitly by the reporter or their chosen representative. In other words, the *Indy* will not act outside of the wishes of the reporter.
- 7) The reporter does not have to be affiliated with the *Indy* in any way to trigger this procedure.
- 8) The staff will not be notified if someone is removed from the masthead for violating the Integrity Statement. If necessary, the Managing Editors will find ways to communicate that someone has left staff, without being specific about how.
- 9) If a reporter or a representative comes forward, the Managing Editors must provide them with resources on Brown or RISD's campus. This process is not merely a referral to campus organizations, but will provide valuable, specific information (e.g. which sources are confidential, who is best to talk to in each organization, how to obtain a Dean's note, how to obtain a no-contact order, etc.). The Managing Editors will be in possession of a document outlining these resources and will be available to any member of the Brown or RISD community upon request.
- 10) The Managing Editors will meet with the responsible party in-person to inform them of their decision. As with the reporter, they will point the responsible party to Brown and/or RISD's resources in a meaningful and intentional way. The Managing Editors should approach conversations with the responsible party with an understanding of transformative justice conceptions of harm. The Managing Editors cannot adequately provide a transformative justice process for the responsible party but should, to the best of their ability, point the party to resources on campus that can.
- 11) If the reporter was a member of the *Indy* staff, they will discuss with the Managing Editors what level of commitment to the paper they need during this process. They will be allowed a break from *Indy*-related duties for as long as they need while remaining on the masthead, with the Managing Editors or Senior Editors filling in as needed.