Multiple Literacies in the Technical Editing Classroom: An Approach to Teaching Copyediting

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Technical editors negotiate intensely complex rhetorical situations on a daily basis. Not only must they edit documents on behalf of multiple stakeholders (readers, users, authors, supervisors, and organizations), they often must design their responses to specific texts with multiple audiences in mind—some of whom are also stakeholders (authors, supervisors, and compositors, for example). Given this, and because what is at stake in technical documents can be substantial, technical editors need a range of functional, critical, and rhetorical skills if they are going to navigate their complex rhetorical situations confidently and effectively. Money, employer credibility, or someone's life could be at stake if an editor fails to catch an error. A drug recipe could be communicated incorrectly, a contract could be missing a comma that clarifies a monetary commitment, or a key image could be missing from a manual designed to help an engineer on a submarine fix a problem while submerged. Though it has not received a great deal of direct attention in editing literature in recent years, the claim that rhetorical contexts are vital to effective editing is nothing new. Originally published in *Technical Communication* in 1980 and republished in 2003, Mary Fran Buehler's article, "Situational Editing: A Rhetorical Approach for the Technical Editor," asserts that "the editor faces a set of unique rhetorical situations because [s/he]—unlike the author—is squarely in the middle of each situation" (Buehler 462). Because of this, Buehler advocates for a rhetorical approach to technical editing that is "based on a situational approach to an individual task" (Buehler 458). Buehler cites Lola Zook's 1976 article,

"Training the Editor: Skills Are Not Enough," as strongly influencing her theory and her emphasis on a "situational approach" (Buehler 459).

More recently, Lori Allen and Dan Voss proposed that the complex rhetorical positions that technical editors often find themselves in require they are prepared to negotiate "multiple loyalties" (Zook 58) in order to make ethical judgments. The authors explain that, because editors are often situated among the varied interests of stakeholders—all of whom they are expected to advocate for to some extent—their subject positions are uniquely challenging and complex. Allen and Voss propose instructors address this challenge with students by teaching them how to use a "Value Analysis Process," which is designed to help them sort out ethical "twists and turns" (Buehler 60). Having access to such a flexible, adaptable process is vital for technical editors who, Allen and Voss note, "bear a commensurably greater responsibility to use language skills carefully. Unusual capability carries with it higher responsibility" (Allen 64).

The complex rhetorical position of technical editors acknowledged by these approaches is also one of the most compelling arguments for a pedagogical approach to technical editing courses that support the development of multiple literacies in our students. As Stuart Selber and others have argued with regard to the relationship between technology and literacy, technical editing instructors can best serve students by developing pedagogical approaches that help them develop a range of functional, critical, and rhetorical literacies. Indeed, because most technical editing courses that are

taught as a part of humanities-based professional writing (PW) curricula are filled with students who have had a good bit of exposure to critical analysis and rhetorical processes in the writing courses they have taken—and so already have some of the skills necessary for such an approach—adopting a pedagogical approach to teaching editing that puts greater emphasis on developing the multiple literacies required to effectively navigate complex rhetorical contexts can be seen a logical extension of what most of us are already doing in our PW courses.

Certainly, many of us teaching technical editing likely do already have students work to develop their critical and rhetorical abilities as well as learn the functional skills required of professionals editing technical documents. To some extent, Carolyn Rude's widely-adopted *Technical Editing* textbook, now in its fifth edition, encourages students to think about their professional relationship to authors and readers and includes many "Discussion and Application" questions at the ends of chapters that ask students to practice, reflect on, and discuss all of the editing skills covered. The purpose of this article is to build on this: to advocate for a more explicit focus on developing multiple literacies when teaching hardcopy marking. I will, therefore, explain how I have accomplished this with some success in the on-site versions of the technical editing courses I teach and, though a good bit more challenging, in the 100% online version. In so doing, I hope to show how teaching copy marking can serve as a solid foundation for helping students to develop their functional, critical, and rhetorical skills in other areas of the course.

The Technical Editing Classes I Teach and the Students Who Take Them

The technical editing courses I teach at my home institution fulfill requirements for our graduate and undergraduate Professional Writing and Editing (PWE) programs. Students just starting these courses most often report on the first day of class that grammar/mechanics/punctuation review, copyediting, and copy marks are the aspects of the course they are most excited to learn and/or expect to leave the course having mastered. Indeed, I find that students in both the on-site and 100% online technical editing courses I teach begin the term with an unmatched (compared to other PWE courses I have taught) energy for learning in the course, in very large part, because of this excitement they have for learning what they think of as a functional, reproducible skill: how to copyedit and, therefore, how to "correct" texts. More specifically—and not insignificantly—most students are excited to learn this skill because they believe it will help them improve their own writing, making them more successful both during school and once they leave and become working professionals, no matter what their profession. According to them, their initial enthusiasm for the course can also be traced to the fact that many are English majors and, as such, feel that they rarely get to take courses for which there are clear "right" and "wrong" answers. Quite simply, when I ask them about their expectations for the course at the beginning of each term, my students most often report that they expect to learn "how to" correct grammar and punctuation mistakes; they never even imply that developing their critical thinking skills and

negotiating complex rhetorical contexts is something they expect to or want to take away from the class.

Because I so appreciate the enthusiasm that students bring to the course, one of my top priorities each term is to help them channel some of that enthusiasm towards developing critical and rhetorical perspectives on editing—to help them become as enthusiastic about that as they are about getting a refresher course in how to use a comma or semi-colon appropriately and help them see why it is important for them to think of editing as more than a neutral mechanical process, devoid of values and assumptions. Helping my editing students appreciate the fact that editors don't just correct but *participate in* professional discourse begins, in my courses, with copy marking. If I can get them to realize the complexities of copy marking as a form of communication—a skill, as Douglass Nobel wrote in the mid 1980s of computer literacy, that is not just "something to learn" but "something to think about" (Noble 610)—I can engage them in a way that provides them with a strong foundation for such interaction in the rest of the course.

My Basic Approach

I teach three distinct versions of "Technical Editing" at my home institution: undergraduate on-site for PWE minors and concentrators; graduate on-site for MA PWE students, as well as students working towards MFAs and MAs/PhDs in Literature; and undergraduate online (also with some PWE minors and concentrators, though usually non-traditional undergraduate students who are older and working full-time). Teaching

copy marking as a form of communication that requires students to develop their critical and rhetorical as well as functional literacies presents a different set of challenges and opportunities in each of the courses. I have, in both the graduate and undergraduate courses (both on-site and online), had students read some or all of Martha Kolln's *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects* to give them a sturdy review of grammar and mechanics and to help them see that the choices we make at the sentence level are, in effect, rhetorical choices. In the undergraduate and graduate on-site versions, I start specific class sessions dedicated to copyediting with the proposition that they think of copy marks as a language and approach their process of learning and articulating the marks as thoughtfully as they might were they writing in any other new professional genre. I remind them that their ability to do this will require a great deal of work mastering the new (to them) vocabulary of copy marks, as well as an attention to how their marks will be seen by their audiences: as suggestions? obligating? To better prepare students for this discussion, I will either talk to them about or (with graduate students, for example) have them read relevant articles like Eaton, et. all's article, "Examining Editing in the Workplace from the Author's Point of View: Results of an Online Survey" in which they test some working hypotheses and report what authors find "obligating," etc. I try to help them see that issues of articulation (how and what to say/mark) and confidence (whether or not to speak up/mark) that may have come up for them in language classes they have taken in past may play out similarly in their learning process with copy marks as well—that it is very

common and something we will work through together. I also tell them that, as a part of this process, because copy marking is a form of communication, I will ask them to reflect on and discuss not only ***what*** they choose to respond to (what they have decided was an error, weakness, or inconsistency in the text) but, as carefully, ***how and why*** they articulate their responses as they do.

To this end, we spend a good bit of class time discussing their answers to questions about different in- and out-of-class low-stakes editing practice—with me in one-on-one conferences and with each other in pairs, small groups, and as a class. The first set of questions I list below are some of those I introduce and were designed to give them lots of practice thinking about and explaining their choices and to build a foundation for critical reflection on other parts of the editing process. Often, when they are first learning which marks to use, they will ask me questions about possible inconsistencies in what they have read in the textbook or heard/seen in class. Many of the questions below build logically on the questions they bring to me, and so often my job is simply to extend the conversation they have already begun in productive ways.

The following questions were designed, therefore, to help them see editing as something worth thinking *about* and discussing in ways that they are already prone to thinking about writing, ways that they have been encouraged to do so in their other PWE courses:

- What mark or combination of marks should they choose to use and why?
- Will their articulation speak loudly, softly?
- Will it appear vague or strong?

- What will their choice and style of articulation suggest about them as professionals? That they are confident? bold? professional? knowledgeable? detail-oriented?
- Will their marks appear to mumble on the page, perhaps revealing a lack of confidence to *their* reader(s)—the author or compositor?
- Will their choice of marks appear over-indulgent, arrogant, and demonstrate a desire to intervene excessively in the style or content of the writing?
- Or, will it appear to be supportive and helpful?
- How might their reader(s) response to what and how they mark affect their working relationship with them and their ability to edit effectively in future?
- To what extent can the choices they make support or undermine their ability to achieve the professional identity and be the kind of editor they strive to be?

Once students have had the opportunity to practice and develop a degree of confidence in their ability both to copyedit and reflect on some of the choices they have made as copyeditors, I introduce more questions that ask them to confront ***why*** they articulated the response to the text as they did and how those choices might affect their communication with their, perhaps, multiple audience(s). To better prepare them for this line of questioning, in addition to what they will have read in their textbook (Rude), I might also have them read or discuss with them Mackiewicz and Riley's "The Technical Editor as Diplomat: Linguistic Strategies for Balancing Clarity and Politeness." With the following set of questions, then, I hope to engage students in a discussion of copyediting that asks them to think critically and rhetorically about their process and the larger professional context for their editing:

- What was the decision-making process that led to your specific response to the text?
- What assumptions did you make/need to make in order to respond as you did?
- What values are implicit in your marks? That either grammar, style, content, accuracy is most important?

- In what ways do your responses participate in or challenge the prevailing discourse about the copyediting process (seen so far in the textbook and, for graduate students, in a range of academic articles)?
- What does the prevailing discourse say about editing as a profession? Its values and assumptions?
- What does your participation in or challenges to this dominant discourse say about you as an editor?
- Are there decisions you might make differently as a result of greater awareness of your process?

These are, essentially, questions of agency—questions about the power and choice that copyeditors have—and students often find them to be much harder to answer than the first set I list above. Because I know this going in, we always start with low-stakes, non-graded assignments for which they simply have to identify and mark differences in two texts and move, over the course of the term, to progressively more complex and higher-stakes assignments requiring much more complicated and involved recommendations about style and content. I am also a proponent of collaborative editing as practice for students at every level since editing collaboratively requires that they negotiate, explain, and defend each of the choices they make. To give them ample opportunity for practice, then, students mark collaboratively and individually, and they practice oral, hardcopy, and electronic communication with writers and editors from a range of subject positions: those of both writers and editors.

Though the process of reflection and discussion is not necessarily a linear one (we return to questions in both lists frequently as is relevant), I do find it important to start with the questions that ask them to reflect on their own choices and work our way out to questions (like the second set I list) that ask them to connect those decisions to

professional contexts. This is a lot to negotiate, a good bit more than most of the students expect when they begin the class thinking they would primarily learn to write and edit for more grammatically correct sentences. However, because, as I note, many of them are taking the editing course I teach as a part of one of our Professional Writing and Editing (PWE) degree programs, it takes very little prodding for them to see how this kind of discussion relates to what they are discussing in their other PWE other classes and the multiple literacies they are working to develop in those courses.

Teaching Copyediting Online

Though I have a great deal of experience with online course design and instruction, I have found that the great attention to copy marking articulation and rationale that I describe is relatively easy to communicate and reinforce in an on-site course is much more challenging to negotiate online. Before I discuss these challenges, let me note that—by virtue of the fact that it is 100% online—there are many ways that the online technical editing course prepares students for the challenges of editing electronically and communicating with writers at a distance in ways that simply can not be matched by the on-site versions of the course. Because students in our online sections rarely meet me or each other face-to-face, they must find a way to communicate through writing virtually everything they want me and others understand about their ideas. Each iteration of the online editing course has required that students work on editing skills that can be practiced just as easily online, to even greater effect in some cases, than can be in an on-site:

- Electronic editing and commenting,
- Developmental editing,
- Writing letters of transmittal, and
- Developing schedules for submission and feedback.

In the face-to-face technical editing courses, however, other skills are much easier to teach. Because the real-time conversation available has the benefits of spontaneity and flexibility, I can redirect our discussion from large to small group to one-on-one on the fly if I think it will benefit their progress on any given day and, similarly, students can ask for adjustments to the format for discussion if they think it is necessary (for example, asking for one-on-one help from me or another student in the middle of a small or whole class group discussion period). Somewhat ironically, then—since efficiency and flexibility are often thought of as the primary benefits of online courses—for this type of discussion, the on-site class is much more efficient and flexible than the online class.

However, I am as committed to teaching the hardcopy marking online in a way that will help students develop multiple literacies as I am on-site. The online version of the course has been offered for five years, and until fairly recently, I had struggled with the lack of flexibility and spontaneity that are so readily available in the on-site sections. I was also frustrated, for example, that I couldn't introduce them to the copy marks live—drawing them in their presence and talking about each one (acceptable variations in marks, the logic behind the design of the marks, etc.). On a purely technical/functional level, I couldn't as easily tell them what to watch out for and why: "Be careful not to cross through a letter when using the transpose mark—such a mark

could be confusing for the author/compositor; make sure the ends of each transpose mark clearly extend between the letter or words meant to be transposed. Make sure to articulate your mark for deletion confidently; don't hide it so that the writer or compositor can barely see it above the lettering." These are small points to make, for sure, but they can be important for many students because they can help reinforce the ways that editing is a form of communication and they can, therefore, serve as the foundation of the process of engaging students in a discussion of critical and rhetorical editing issues and contexts.

Early incarnations of the online editing course had students practice copyediting in low-stakes assignments on their own, posting questions as they had them, responding to questions I posed for each, and getting feedback from both me and their peers asynchronously about how and why certain marks should be articulated. Because I try to be sensitive to the scheduling challenges synchronous discussion can pose to the non-traditional students in the course, this process had to take place asynchronously for the most part and was moderately productive as such—but incredibly time-consuming and inefficient. In practice, we simply couldn't have nearly the extensive conversation and debate that was possible in the synchronous on-site versions of the course. Further, because I couldn't provide students with enough low-stakes practice opportunities for which they could get some immediate feedback as they do in an on-site class, our very active asynchronous discussion was primarily dedicated to this basic feedback and left very little time for extended critical and rhetorical debate. Because of

how long it can take to have a discussion asynchronously, we were limited to more straight-forward, functional kinds of exchanges about a "right" way to copy mark and didn't have the luxury of exploring variations and grey areas as much. Moreover, graded assignments in the first version of the online course asked students to print .pdf documents, mark them with a green pen, and send them to me via postal service. For basic, rudimentary assessment purposes—so that I could make sure errors were identified and appropriate marks made and so students could get feedback before completing their next project—this worked fine for many. But some of our students were taking the course from as far away as China, France, and Iraq. Such students could not possibly get my feedback in time to learn much from it and ask many questions before the next assignment was due (usually two weeks later, as long an interval as possible) if I continued to use the postal service for these assignments.

Three New Course Elements Designed to Teach Copy Marking 100% Online

To redress these challenges, I worked with computer science graduate students through the Instructional Technology Resource Center at my home institution to create three new course elements. I came up with the design concepts, and together we worked to revise those concepts to work with what they understood to be possible technically. They then did all of the coding and technical design in regular consultation with me as each new element progressed.

These resulting course elements are just a start, really, but they have effectively introduced more useful low-stakes opportunities for the online editing students. These

elements allow students to practice and get immediate feedback about their copyediting skills and to be confronted with an editing environment that more effectively challenges and destabilizes their functional literacy. The new elements often lead more quickly to terrific conversation and debate that more efficiently raises and addresses many of the critical questions I cite earlier about how and why copy marks are articulated in different ways.

Element #1: Captivate Demonstrations with Voice-Overs

The first new course element (shown in Figure A) is a Captivate demonstration which shows my copy marks as they are made on the page and plays my voiceovers explaining anything I consider important for them to note about the marks. Students can stop, rewind, and replay the demo, and they have access to a .pdf of the "final" copyediting document.

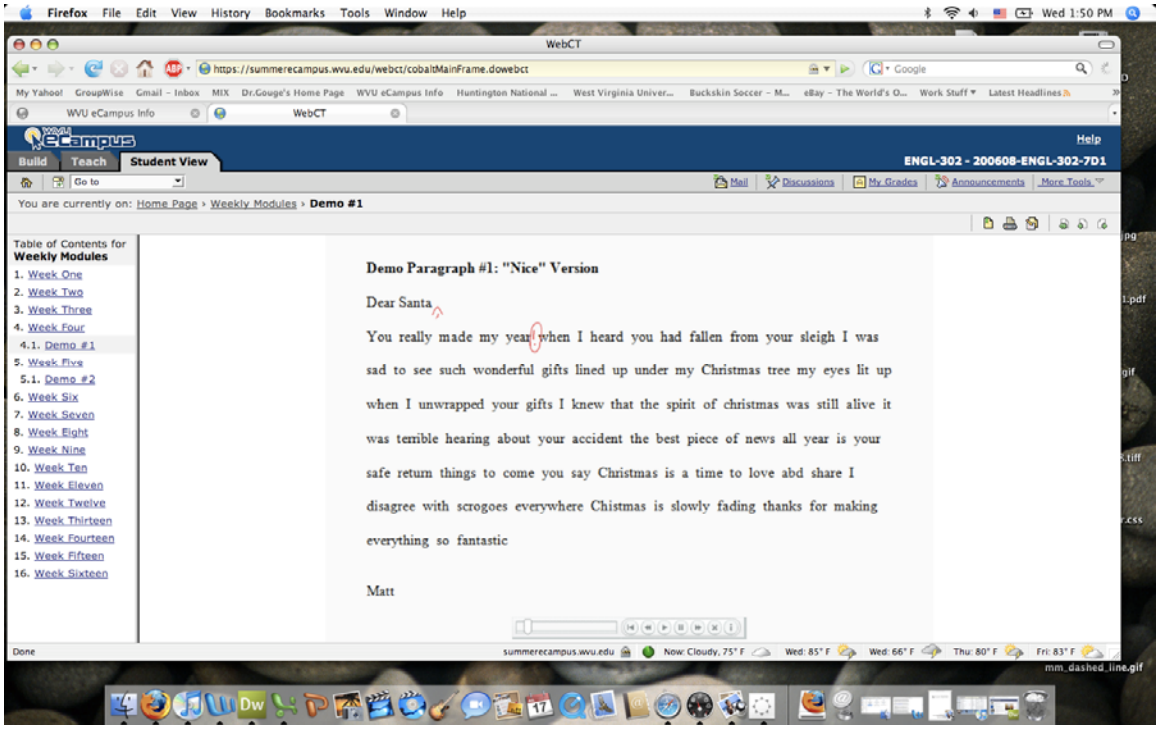

Figure A

Early in the term, students are asked to view these demos and post comments and questions about the articulation of the marks to the dedicated discussion board thread designated for this purpose. In the three online sections I have taught that include this element, left to choose the focus of their responses/questions, students tend to concentrate their comments on the way the marks are made and how it is different in any way from what their textbook suggests. For example, as you can see in Figure A, I have drawn an oval around the exclamation point inserted in the text. While voiceovers were not set up to comment on this, their textbook does not tell them to surround the mark with an oval. To push students to engage critically with the marks in the demo, I take advantage of this as jumping off point for a discussion of the effects of drawing an oval around the mark (emphasizing it, drawing greater attention to it on the page) vs.

not drawing an oval around the mark. This simple apparent "digression" often leads, productively, to conversations among students about the roles, responsibilities, and expectations of the copyeditor, compositor, and proofreader (if the mark was not circled in some way and, perhaps as a result, remains uncorrected in the final document, has anyone "failed"? And, if so, who and why?).

Such micro-debates can be very productive for student learning because they introduce students to the important relationship between functional and critical literacy in technical editing and give them the opportunity to practice the rhetorical skills necessary to engage in such a critical examination (persuasion, reflection, and deliberation—to name a few that Stuart Selber cites (Selber 217) as likely familiar to student writers and, therefore, appropriate starting points for developing their rhetorical literacy).

Element #2: Self-Evaluating Practice Exercises in Flash

The second set of new course elements include self-evaluating, multiple choice copyediting exercises (Figures B and C). To complete the exercises, students identify and roll over errors in the text with a mouse. When they correctly identify an error in this way, they are given three options for marking the text and must choose the "most appropriate" correction. If they correctly choose, they see a green "Correct" response and the correct copy mark is incorporated into the text (Figure C).

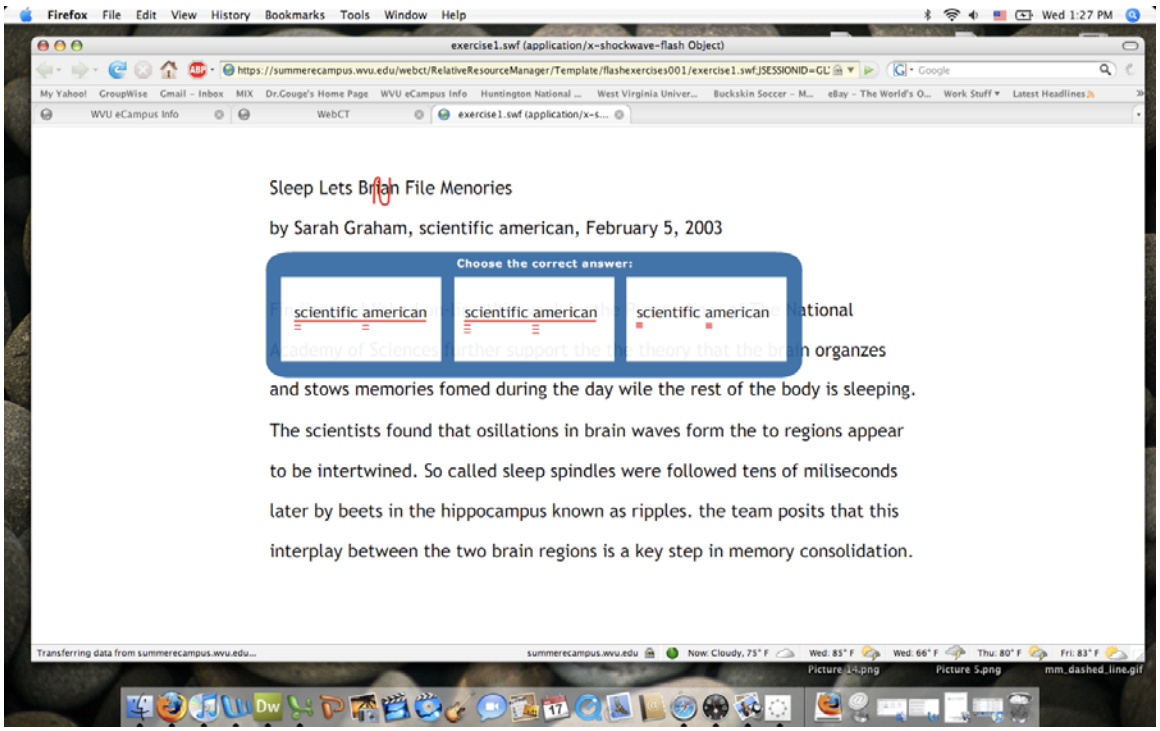

Figure B

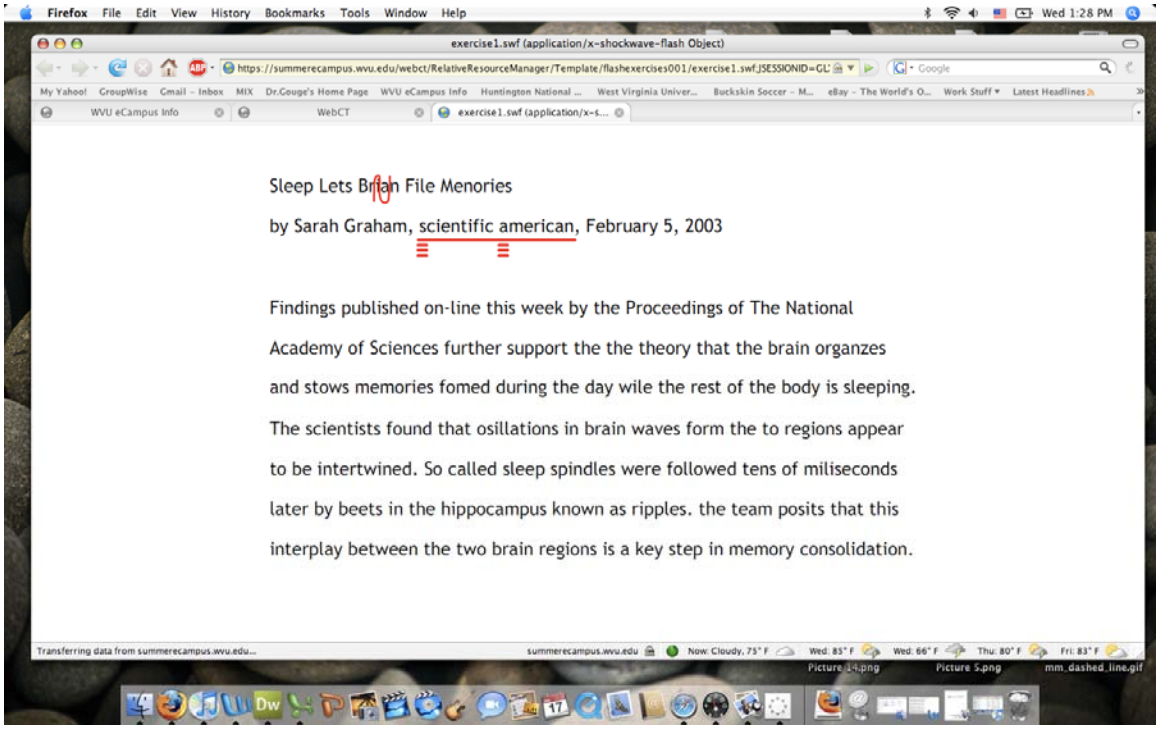

Figure C

If they choose either of the two options I have designated as incorrect, students immediately get a red "Incorrect" response from the software and, unfortunately, due to a limitation in the design of the program, they are unable to go back to the error to answer a second time (which would be my preference).

The concept behind this set of interactive elements is to give students an opportunity to interact with a text in need of basic copyediting in a very low-stakes way. Of course, no one wants to see a red "Incorrect" response when interacting with software, so there is certainly something at stake here, even if it is not a course grade. Even so, this exercise has proven to be quite productive in many ways for students: It gives them the opportunity to identify errors and "mark" a text correctly without having to physically make the mark (a challenge for some). And perhaps because of the options students are given, it forces students to make a choice between what appear to be more than one correct response. For example, to correct the first error in the text ("Brian" should be "Brain"), students are given two essentially "correct" options, but I have intentionally made only one the answer for which they will get a green "Correct" response from the exercises (Figure D). And I tell students this up front—though I find it doesn't seem to register with many of them until they have had the experience of completing one of the exercises.

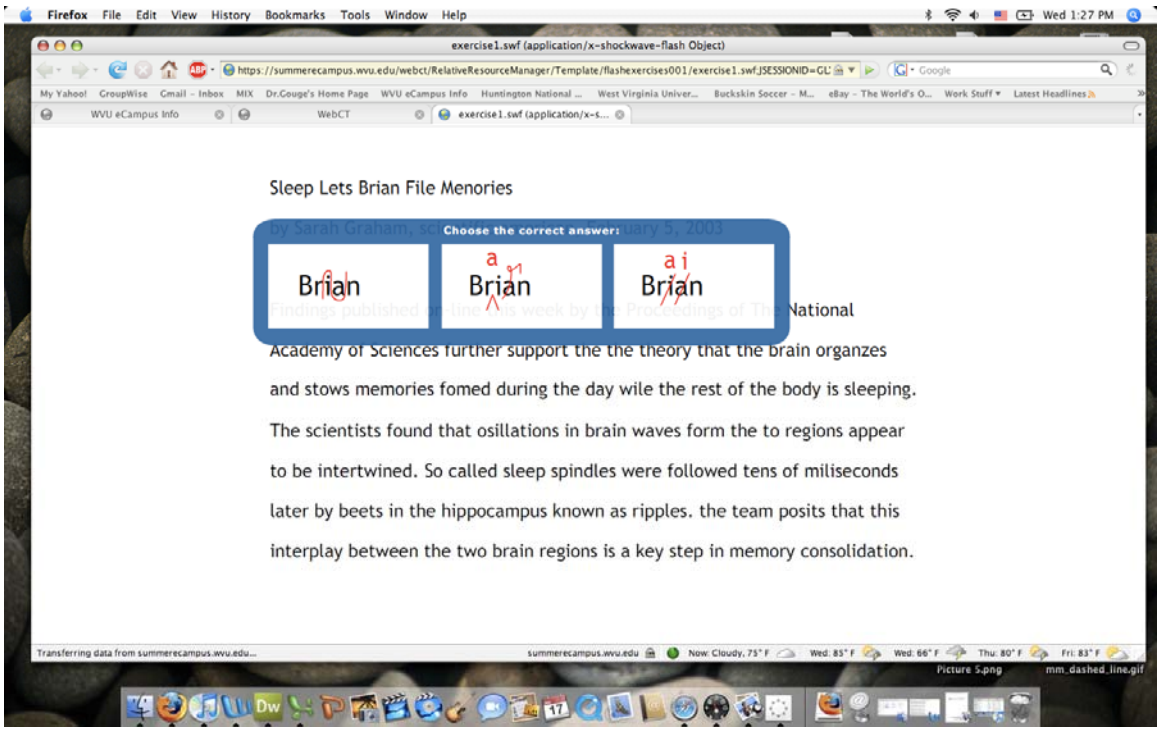

Figure D

This may seem like a cruel trick, but it isn't intended as such. It is intended to force students to be thoughtful about their choices beyond an easy correct/incorrect binary. It is designed to reinforce the notion that copy marking is a rhetorical act, which requires that they make a choice. Making one response officially "Correct" and the other "Incorrect" destabilizes students' sense of the clear right/wrong distinction and often sends them to the discussion board to sort out why one answer that "should" correct the text in the "right" is apparently "Incorrect." While it is somewhat uncomfortable for some students, as with most discussion on the class bulletin board, I try to stay out of the conversation initially and let students have their say and build off/respond to each other. My hope is that giving them time to negotiate the discrepancy without my

intervention gives them a greater opportunity for discovery than my virtually hovering and trying to alleviate their concerns immediately.

In this instance, what I find is that students end up debating the three apparently correct responses to the Brian/Brain correction. The first option indicates that the compositor should switch the ordering of the letters—perhaps resulting in the deletion of only one letter (most likely the "i") and the insertion of it in the opposite position. The second asks the compositor to insert an "a" before the "i" and then delete the "a." The third marks the text by requesting the compositor responding to the direction of the copyeditor delete the "i" and replace it with an "a" and then delete the "a" and replace each with an "i." To many people—editors and students, alike—these distinctions might seem to be not worth making, but the effect of the discussion about them can be quite valuable for student learning. Often without any or much prodding, students will wrack their brains trying to come up with reasons why one is more appropriate than the other two. Usually, someone will reassure a couple of irritated students, who have decided that either the book or the software is wrong (and, either way, an injustice has occurred), that all of the choices are correct and suggest that maybe the reason that choosing the other one results in an "Incorrect" response is that the apparently "correct" mark is more appropriate given the nature of the error (transposition) and the difference in what the two choices ask the compositor to do: the number of operations the compositor is asked to perform to follow the editor's

direction and, therefore, the number of opportunities for introducing another typographical error.

When I sense that student discussion has run its course in terms of the time available for the discussion or the lack of new content being introduced by students, I usually enter the discussion to emphasize further the conclusions that may or may not have arrived at on their own: that, as I told them before they tried the exercise, there can be more than one response that would result in correcting the text but that only one response, one that is arguably "most appropriate" will be considered "Correct" by the exercise. What I encourage them to do at this point, if they haven't already, is consider what makes one response "more appropriate" and beyond that, what they think *should* make one mark more or less appropriate. This can lead to what is essentially a question of the boundaries of their professional identities as editors: What are the criteria that should be used to judge the appropriate behavior of the copyeditor? What is at stake? What effect do the choices they make have on their professional identity?

Element #3: Flash-Coded Copyediting Assignments

The third set of new elements are assessments that allow students to digitally mark a text by manipulating the cursor/digital pencil with heir mouse or touch pad—just as they would paper copy with a pen or pencil (Figure E). Students can submit the work simply by clicking the "Submit" button at the bottom of the page. I can open the image file sent to me, add marks via any draw program, and send it back to the student. I had hoped that, at the very least, this would make the submission and return time

faster and allow students at a distance to receive their evaluated work in time to learn from it and post questions as they prepare their next assignment. The pilot of this course element was, however, essentially unsuccessful. The dexterity required to draw the marks on the screen was unreasonably challenging for some students and the faster submission process was undermined by an error in the path, which resulted in many students not being able to submit their work successfully.

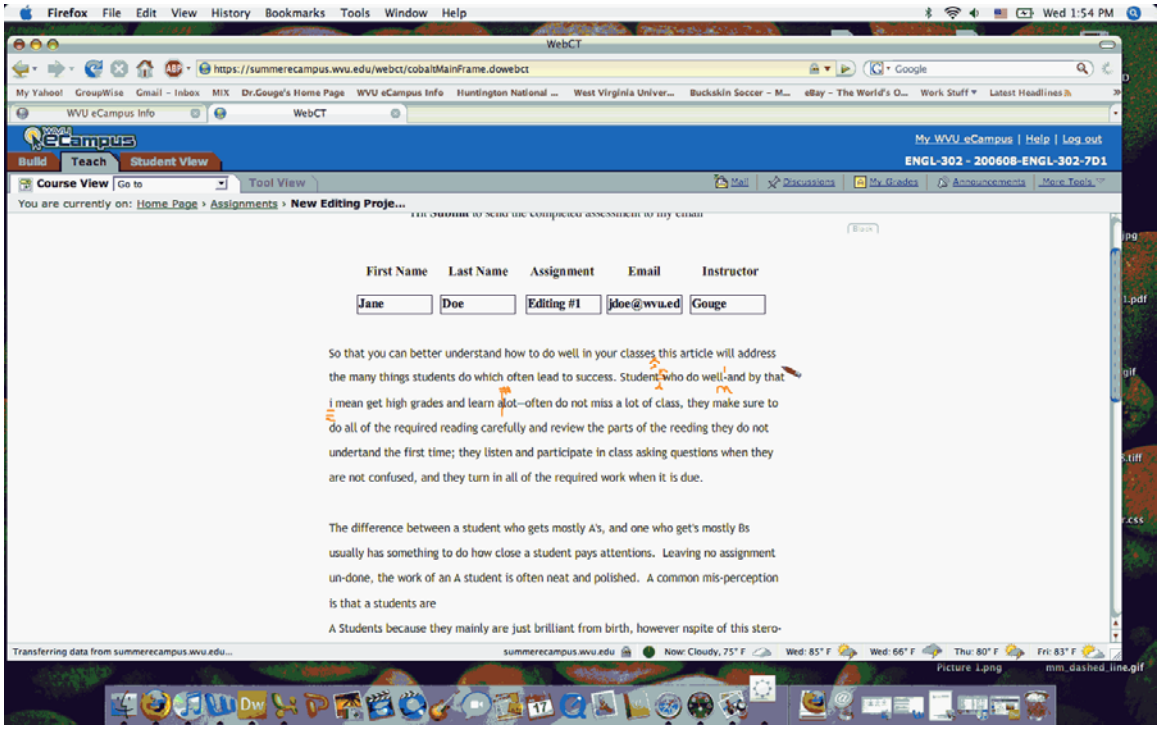

Figure E

Ideally, however, this element could be used to do more than speed up the submission/return process. When we are able to get it working more smoothly, I will likely use it to increase the number of submissions slightly, giving students a couple more opportunities for practice and personalized feedback from me. It could also be used to give students a way to share their edits with other students and discuss their

choices as they do in the on-site course. Some day, to provide students with a unique opportunity to pratice their rhetorical and presentational skills, I would like for them to be able to experiment with using these Flash-coded documents to create simple Captivate demos of their marking processes and create voiceovers that go with their movies.

While one can come up with creative ways of using word processing programs to have students place or overlay copymarking symbols drawn in a simple paint or draw program and saved as small image files onto a text file, there are no commercial products I know of that approximate the first two of the elements I discuss here. WebMarker[1] is an application that allows for something very similar to the third, however. It allows users not only to highlight and save .html text, but a version embedded in the "educational management product" (e-portfolio platform), called TaskStream, that is excellent for the purposes of a technical editing class. This product allows for each digital marking of documents as if one were using a red pen on a hardcopy of a document. The program also allows users more control over adding boxed or circled comments than Word's comment function. Unfortunately, the product is only available through TaskStream, but one like it that could work independently would certainly be valuable for teaching hardcopy marking 100% electronically and would address the timing issues for students taking the course at such a distance as to make snail mail an obstacle to the instructor feedback being formative in their learning.

[1] (http://www.taskstream.com/pub/InstitutionalServices.asp)

Conclusion

As Stuart Selber explains, the challenges for instructors attempting to facilitate the development of multiple literacies in their students are not insignificant and include helping students to learn the specific skills relevant to the course, "discovering a framework that cultivates students as questioners" (Rude 95), and encouraging students to become reflective practitioners. Course surveys and anecdotal evidence suggest that students appreciate and are motivated by the approaches to teaching copyediting that I describe in this tutorial. And I have found that the greater and more explicit emphasis I place on the critical reflection and rhetorical praxis from the start of the course, the more prepared students are to do the hard work of negotiating complex rhetorical contexts later in the term when we work on developmental and comprehensive editing. As a result of approaching the material in this way, my students routinely debate what can and should constitute the "appropriate behavior" of the copyeditor and see this kind of debate as vital to their learning to be more successful professionals. Most accept the premise that copy marks constitute a new language and professional genre for them to negotiate, as such, should be subject to the same reflection as the other professional writing they study and produce. With such an appreciation of the complex rhetorical position of the editor, students in the technical editing courses I teach seem, at the end of the course, much more aware that there are many choices they will need to make as editors and many reasons to be thoughtful about those choices.

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