



## MICRO EDITING:

Read the following articles:

- [“#WeWriteBooks, Post 26: The Micro Edit”](#) by Jill Williamson
- [“5 steps to conquer the micro-edit \(Editing your novel: Part four\)”](#) by Chelsea Pennington

After reading it, reflect on these questions yourself, or discuss them with someone who might be interested in listening to your thoughts / reading the articles with you!

1. How different does micro editing seem to macro editing – looking beyond the obvious, the scope? Are there any similarities in the process?
2. Micro editing requires writers to read meticulously for technical mistakes or flaws in prose, much more than macro editing (which requires a thorough read as well, but for the *content*, not to analyze the *literal* text that makes the story). How do you intend to accomplish this – by printing the piece out, changing the font, reading it aloud, etc.?
3. [Hemingway](#) is cited by Pennington as a good resource to catch stray, loose words, but it isn't the end-all, the way Microsoft Word's spellcheck can sometimes overlook misspellings, as stated by Williamson. How do you plan to maintain independence from online resources, especially when they are extremely convenient and accessible?

To summarize:

**Micro editing** is the step in the editing process that requires writers to nitpick and focusing on every miniscule part of a story, weeding out weak word choices, an influx of adverbs, confusing punctuation marks, and grammatically incorrect phrases – among many others. By doing a precise sweep of the entire story, writers can be ensured that their story is delivered clearly and correctly (the way they intended it to be told).