

西方编辑出版理论与实务(英文版)系列教材

# 西方编辑学入门

West Editing for Beginners: An Introduction

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这套"西方编辑出版理论与实务(英文版)系列教材"共有七本,分别为《西方出版概要》、《西方出版产业营销战略》、《西方编辑学入门》、《西方出版贸易实务》、《西方出版史纲》、《西方出版产业管理》以及《西方出版案例分析》,其中每一本的内容可以概述如下:

《西方出版概要》(Introduction to West Publishing)简要介绍英美等西方国家图书和杂志出版的现状和发展趋势,出版公司愈演愈烈的合并和吞并风潮,传统出版与数字出版之间的关系,传统阅读在新媒体冲击下的依然故我,网络书店对传统书店的威胁,出版产业的附加值概念,大中小型出版公司的运行模式及其各自的优势与劣势,英美出版教育对出版产业及其工作者的全部依托,21世纪出版产业所面临的机遇和挑战。

《西方出版产业营销战略》(Strategies for Marketing in West Publishing Industry)以西方出版经济学的基本概念为基点,介绍出版物市场的结构和范畴,销售队伍的素养和职责,领导与被领导之间的关系,决定市场走向的诸多因素,贯彻实施各种营销战略的不同方式和方法,不同种类出版物的发行渠道和市场预测,重大事件给出版物市场带来的影响和变化,出版物网络营销与传统营销的关系,出版物营销广告的特点,西方重大图书博览会和图书连锁店,英美出版物信息报道实例,网络时代出版产业营销所面临的机遇和挑战,从理论和实践两方面阐述从事出版物市场营销工作应掌握的基本要素。

《西方编辑学入门》(West Editing for Beginners: An Introduction)介绍编辑的范畴与职能,不同级别编辑之间的关系,编辑与作者之间的关系,编辑与管理和市场的关系,选题策划的要点,组稿工作需要开展的公关活动,编辑流程及其注意事项,编辑加工的技巧与方法,校对工作的基本技能,在线编辑的基本要素,编辑工作与时俱进的重要性,编辑草拟出版合同所涵盖的内容,编辑作为把门人所扮演的角色,不同媒体编辑之间的异同性,全面反映当今世界编辑人所应该具有的素养、学识、眼光、技能以及合作观念。

《西方出版贸易实务》(West Publishing Trade Practice)介绍与英美等西方国家开展出版贸易的法律依据,以及实际运作中的成功与失败的案例,获取版权的各种不同途径,无偿获取版权的可能性,西方图书博览会对版权贸易的重大意义,版权贸易谈判须知与合同文件签署,中文图书版权输出合同样本,中文翻译版权授予样本,版权贸易工作者与海外作者建立和发展良好关系的重要性,版权贸易中的名人效应理念,获取和让与翻译版权

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《西方出版史纲》(An Outline of West Publishing)以西方出版发展进程为经,以出版史上重大事件和人物为纬,起于早期抄写和刻写的出版形态,止于近期数字出版的兴起,论述亚历山大大帝图书馆誊写事业对古代希腊罗马科学技术和文学艺术发展的巨大推动作用、埃及古代纸莎草纸制造技术和中国古代造纸技术的发明对西方出版产生的重大影响、阿拉伯人出于宗教目的封锁中国印刷术向西方传播的影响、古腾堡印刷术对出版产业所产生的划时代意义、现代技术发明为出版业树起的一座座里程碑、数字出版正在开创的出版历史新纪元等等,这些事件说明一部西方出版史就是一部技术革新与社会改革相互依托、共同促进的历史。

《西方出版产业管理》(Management in West Publishing Industry)介绍西方出版产业管理的基本学说和原理,大中小型出版公司的组织结构,不同层次管理人员的工作职责,公司上下级之间和平行级别之间的关系,领导者的战略眼光、胆略和灵活性,观念更新与时俱进的重要性,公司科学决策过程,公司内不同部门的运作机制,公司战略合作伙伴关系,技术革新与出版管理模式的转变,数字化出版与传统出版相融合的管理机制,出版管理规章制度与管理实践的关系等,从而勾勒出当代西方出版产业管理的全貌。

《西方出版案例分析》(West Publishing Case Studies)收录近三十个西方出版典型案例,内容包括出版公司常见的编辑职业生涯、决策失误、判断失察、文稿质量、预付稿酬、学术出版与商业出版、作者心态、作者与编辑的关系、选题策划、绝版图书处置、图书出版日期选择、图书盈亏报告、市场调查、教材市场定位、纸质图书与电子图书的关系、电子图书发展趋势等许多方面,成功和失败的案例大约各占一半,都是出版人职业生涯的亲身经历,对出版产业工作具有重要的参照意义。

这套教材的每一本由八章或十章组成,每一章由主题相同或相近的两节组成,每一节包括课文、背景介绍、生词表、注释、阅读理解题、翻译以及讨论题和作文题。课文长度一般大约为 1 200 词,编排循序渐进,内容深入浅出,坚持出版产业"实践高于理论"的基本原则,自成一统。背景介绍涉及课文主题内容产生的时代背景以及现实的意义,以利于对主题内容的认识和理解;生词表的人选标准是大学英语四级后词汇,当然四级词汇里偏难的第二定义和第三定义单词也在人选范围;注释注重知识性,包括重大事件和人物、编辑出版专业知识点等方面;阅读理解是 ABCD 四项选一项的单选题,涉及知识点、段落大意、中心思想、逻辑推理或语言难点,注重对编辑出版专业知识的提问;翻译部分是截取句式冗长、结构复杂、词义非常的语段翻译成汉语,将原文和译文对照置放在阅读理解题的后面,大约占原文的 50%~60%,一是为预习或复习排除困难,二是为翻译原文其余部分提供样板;讨论题和作文题涉及对课文主题思想的认识和理解,特别是要求学生针对我国出版产业的现实,阐述一种观点或说明一个问题,旨在提高解决实际问题能力的同时也提高英语口头和笔头的表达能力。每本书后面附有阅读理解参考答案。

出版是一门涉猎领域极为广泛的学科和产业,包括科技、文化、政治、文学、艺术、

经济、管理、编辑、营销等许多方面,随着科学技术和时代的发展而不断更新和变化,不断有新型出版媒体问世,又与传统出版媒体相互交织在一起。西方出版的实践证明,要在出版产业获得成功,在很大程度上取决于迅速利用新发明的能力和勇于改变公司方向的胆略。本套教材编写的根本原则在于突出西方出版教育与实践有机融为一体的核心价值观,让学生领略"真实的世界,真实的工作场所"(纽约大学出版教育中心网站 http://www.scps.nyu.edu/areas-of-study/publishing/),把出版教学与现实世界的经历结合起来,认识西方顶尖出版企业领袖和改革家的理论与实践观,"用当今顶尖的专业人士的经验和技能来武装未来的出版领袖"(佩斯大学出版理学硕士点网站 http://www.pace.edu/dyson/mspub/)。从某种意义上讲,本套教材所选取的内容都是西方出版产业名流的经验之谈,有成功的经验,也有失败的教训,展现大家风范,提倡螺丝钉精神,揭示西方出版人在时代巨变与技术革新中不断获得新生的客观规律。

我们要在这里感谢很多为本套教材的设计和编写给予帮助的人士。美国加州州立大学 溪口分校原出版社社长兼编辑出版证书课程协调人凯西·胡夫(Casey Huff)为我们提供 了多家美国本科和研究生出版教学大纲及其相关资料;英国斯特灵大学教授安德鲁·维特克罗夫特(Andrew Wheatcroft)是我们北京印刷学院特聘教授,他在来我校授课期间与我们共同商讨这套教材的编写框架和体例,就内容和形式提出了许多宝贵意见和建议;曾与我们共过事的美国俄亥俄大学新闻学教授安妮·库珀-陈(Anne Cooper-Chen)博士特别关心我们的编写工作,经常通过电子邮件为我们提供重要的相关信息和富有建设性的意见;英国曼彻斯特都市大学印刷媒体学院高级讲师克里斯托弗·格林(Christopher Green)十分仔细地审读大部分书稿,不禁使我们想起他十年前来我校开设新媒体课程期间与我们结下的深厚友情;北京印刷学院原美籍教师曹南希(Nancy Cao)反复审读每一部书稿,每一个英语语言问题似乎都逃不过她的眼睛,她一丝不苟的精神使我们每一位编写人员都深受感动。在此我们谨向他们每一位致以最诚挚的谢意!

本套教材适合我国编辑出版专业或相关传媒类专业本科和研究生专业课程或专业英语课程使用,也可以作为我国出版产业及其相关产业的专业人士的业务参考书。2011 年我国提出尽快实现从新闻出版大国向新闻出版强国转变的奋斗目标,这必然要求我们深入而广泛地认识西方发达国家新闻出版产业的运行机制及其人才培养机制。如果这套教材能为实现这一目标,特别是在人才培养方面,发挥一定的积极作用,那就是我们的最大心愿。如前所述,出版产业是一个极其庞大的系统工程,由此可以表明出版专业教育的多面性和复杂性。尽管我们为编写工作付出了极为艰辛的努力,但由于缺乏经验和学识,错误和缺点在所难免,敬请广大读者不吝批评指正,以便日后进一步完善。

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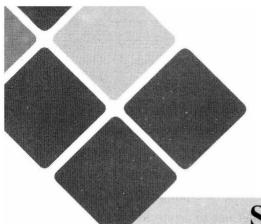
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# Jobs in Book Publishing





### **Section One**

#### Jobs in Book Production (I)

It's not easy to describe the typical organizational structure of a publishing house. That's because no two are exactly organized alike. Jobs in book publishing overlap. No matter what kind of books a publisher may be producing, the individual jobs of the editor and the production people are basically the same from house to house.

#### **⊱ THE PUBLISHER ·**⊰

The *publisher*, or head of the house, tops the organizational ladder and is ultimately responsible for the overall operation of a publishing house. He or she may bear the title of *president*, *general manager*, or *chief executive officer*. Whatever the title, he or she has the responsibility for all company policies, including the planning and development of publishing objectives as well as administration of investment, staff direction, and budgetary and financial control.

The publisher in a large, publicly held corporate enterprise will sit on the board of directors of the parent corporation and will report to the board and through the board to the stock-holders. The publisher will be appointed by the board to run the company, with a contract for a specific number of years outlining compensation, benefits, stock options, and so forth. This CEO's perks may include a company car, country and city club, and perhaps an apartment for entertaining.

A publisher of a small house will probably be the owner or a partner of the company and may have come up through the ranks. There is no specific career path to the top, though usually the publisher will have had financial, marketing, or sales experience—less

often, the publisher comes up through the editorial department. All the characteristics of a good editor as well as those of a good manager will stand the publisher in good stead, and her or his tenure and financial rewards will depend on imagination, innovation, continuity of programs, and, of course, ROI (return on investment) and profit performance.

This is the most coveted, rewarding, and demanding position in a publishing house. There is no reason for anyone starting at the bottom of the ladder not to aspire to become a publisher, even if the chances are slight of making it. Somebody has to do it—so why not you?

#### **⊱** THE EDITOR →

In any house, the publishing process begins with the manuscript—getting it and shaping it toward publication. That is the *editor's* job. It could be argued that the editor holds the most important position in the house, since without the editor's work there would be nothing to design, sell, or promote. In specialized firms there is some uniformity in the editor's work—textbook editors, for example, work in pretty much the same way, whether in a large or small house. No such standard pattern emerges in trade publishing because practices vary from house to house. Nevertheless, the basics are the same, and what is described here can be taken as the average.

Executive editor or editor-in-chief. Most houses have an executive editor, or more commonly, an editor-in-chief, and some have both. The editor-in-chief is usually the principal editorial figure, working closely with the publisher and with the other executives. If there is an executive editor, he or she is customarily one rung down the ladder and executes the orders of the editor-in-chief. Editor-in-chief is the top position in the editorial department at a major publishing company. The editor-in-chief supervises all the editors and editorial activities at his or her company. The editor-in-chief job is more administrative and strategic than editorial.

Managing editor. Working directly below the editor-in-chief is the managing editor, who is a kind of traffic cop for the department. It is the managing editor's task to know where every manuscript is at any given moment after it has been accepted—whether it is being copyedited, being designed, in production, or being printed. The managing editor coordinates the editorial and production schedules, an extremely difficult job in itself, and in some houses he or she may work with authors or route incoming manuscript to editors.

The complexity of the managing editor's job in its most important aspect—coordina-

ting schedules—illustrates the special abilities he or she needs.

Scheduling cannot begin properly until the manuscript is in house. Then it must be read, approved, copyedited, and sent into production. Four schedules are involved here; editorial, copyediting, design, and manufacturing. Three are flexible, but the fourth, involving printing and binding, is not, because binderies and printers work on crowded, tight schedules. Every delay adds to the cost of the book. It is easy to see, then, how important the managing editor's job is as he or she tries to keep the book moving through the whole editorial and manufacturing chain with the fewest possible delays. Few books present no problems along the way. There may be an editorial problem, with last-minute rewriting; or the copy editor may need more time for a complicated book requiring research; or the author may spend too much time reading the galley proofs; or the printer may be having labor or equipment or delivery problems. Sometimes the list of hazards seems endless to the harassed managing editor. It is not an easy job, and it requires a general knowledge of the entire business and an ability to deal with a variety of people at several different levels.

Other editors. Below the editor-in-chief and the managing editor in the publishing hierarchy come senior or staff editors, associate editors, and assistant editors, followed by editorial assistants, beginners whose duties are primarily administrative. The senior editor at a major publishing company is a high-level editor who acquires titles and works on the manuscripts by editing content, although grammar and spelling may be edited by a copy editor. The senior editor is the advocate for the book and the author from the initial acquisition meeting until publication and even afterward.

Literary agents or authors submit manuscripts or proposals to acquisitions editors to evaluate for publication. When a manuscript or proposal is considered acceptable for publication, the editor writes a proposal for it. He or she describes the book, tells something about the author, the market, the competition, and offers the other editors an opinion of the book and why it deserves publication. If the other acquisitions editors agree that the proposed book is a good fit for the publishing house's list, it is then moved forward for discussion at the editorial board meeting.

Editorial board meetings are usually held once a week. The publisher presides, and the books that are up for acceptance are considered. By this time, the various proposals have been read by all the others. Sales managers and publicity and promotion chiefs are included in these conferences. The question of whether to accept a manuscript is argued, but the process varies. In some houses, a majority vote to accept is required, although the

publisher has the power to overrule the majority. In others, a single editor may take the responsibility for acceptance on her or his own shoulders, even though others are opposed to publication of the book. There are houses in which these editors are known as *sponso-ring editors*.

The editor remains an integral part of the publishing process. In whatever framework the editors operate, they must eventually come to a decision about whatever manuscript is under consideration—whether to publish it. There is no magic formula involved in making these decisions, and nothing anyone who aspires to be an editor can learn beforehand will help, unless it is a wide acquaintance with books of all kinds. Only experience helps an editor estimate a book's possible sales, and even then one will frequently be wrong. Often the response is intuitive—a deep feeling that a book is good and worthy and needs to be published. Sometimes it is a calculated response—the conviction that book of a certain kind, or by a certain author, will have a profitable market. Occasionally (and more rarely, as time goes on) the decision to publish is made because the editor believes that a book deserves to be published for its literary merit, or in the public interest, whether it seems likely to make any money or not. Every editor of integrity, and every reputable publishing house, can point to selections made for this reason. The happiest circumstance for any editor, and it does come about, is when a book published on literary merit alone also becomes a best-seller.

#### **Yocabulary** ⋅

acquaintance /əˈkweintəns/ n. a person's knowledge or experience of something 对……有了解,熟知,认识

acquisition / ækwi 'ziʃən/ n. buying or obtaining assets or objects 获得,得到 administration /ədˌmini 'streiʃən/ n. the process or activity of running a business, organization, etc. 管理,经营,支配

appoint /ə'point/ vt. assign a job or role to (someone) 任命,委派(工作,角色) aspire /ə'spaiə/ vi. direct one's hopes or ambitions towards achieving something 渴望, 追求

bear /beə/ vt. be called by (a name or title) 以 (姓名, 头衔) 相称
bestseller /'bestselə/ n. a book or other product that sells in very large numbers 畅销书
bindery /'baindəri/ n. a workshop or factory in which books are bound (图书) 装订厂
board /boːd/ n. a group of people constituted as the decision-making body of an organi-

#### zation 委员会,董事会

budgetary /'bʌdʒitəri/ adj. of an estimate of income and expenditure for a set period of time 预算上的

CEO abbr. Chief Executive Officer 执行总裁, 首席执行官

**circumstance** /'səːkəmstəns/ n. a fact or condition connected with or relevant to an event or action 环境,条件,情况

compensation / kompen'seifən/n. something, typically money, awarded to someone as a recompense for loss, injury, or suffering 补偿, 赔偿物, 赔偿金

continuity / konti'nju:iti/ n. a state of stability and the absence of disruption 连续(性), 持续(性)

contract /'kontrækt/ n. a written or spoken agreement, especially one concerning employment, sales, or tenancy, that is intended to be enforceable by law 契约,合同

cop /kpp/ n. a police officer 警察

copyedit /'kɔpiˌedit/ vt. to correct and prepare (a manuscript, for example) for type-setting and printing 文字编辑

corporate /'kɔ:pərət/ adj. of or relating to a large company or group 社团的, 法人的 covet /'kʌvit/ vt. & vi. yearn to possess or have (something) 贪求; 觊觎

customarily /'kʌstəmərəli/ adv. according to the customs or usual practices associated with a particular society, place, or set of circumstances 习惯上,习俗上,通常

editorial /iedi'to:riəl/ adj. of or relating to the commissioning or preparing of material for publication 编辑的, 主笔的

editor-in-chief n. 总编辑

emerge /i'məːdʒ/ vi. move out of or away from something and come into view 出现;显出;暴露

estimate / 'estimeit / vt. & vi. roughly calculate or judge the value, number, quantity, or extent of 估计;评价,评估

executive /ig'zekjutiv/ adj. having the power to put plans, actions, or laws into effect 执行的,行政的;有行政能力的

financial /fai'nænsəl/adj. of or relating to finance 财政的,金融的

formula /'formjulə/ n. method, statement, or procedure for achieving something, especially reconciling different aims or positions 准则,原则

galley proof /'gæli pruːf/ proof on a long slip of paper, before division into pages 尚未 分成页的校样; 长条校样

general manager 总经理

hierarchy /'haiərɪɑːki/ n. a system or organization in which people or groups are ranked one above the other according to status or authority 等级制度

illustrate /'iləstreit/ vt. explain or make (something) clear by using examples, charts, pictures, etc. 说明,阐明;表明

innovation / inəu'veifən/ n. the action or process of innovating 改革, 革新, 创新

integral / intigral / adj. having or containing all parts that are necessary to be complete 构成整体所必需的

integrity /in'tegriti/ n. the quality of being honest and having strong moral principles; moral uprightness 正直; 诚实, 诚恳

intuitive /in'tju:itiv/ adj. using or based on what one feels to be true even without conscious reasoning; instinctive 直觉的, 凭直觉感知的

investment /in vestment / n. the action or process of investing money for profit or material result 投资

manuscript /'mænjuskript/ n. an author's handwritten or typed text that has not yet been published (尚未出版的) 手写稿; 打字稿

merit / merit / n. the quality of being particularly good or worthy, especially so as to deserve praise or reward 长处,优点

objective /əb'dʒektiv/ n. a thing aimed at or sought; a goal 目标; 目的

stock option /stok 'opʃən/ a benefit in the form of an option given by a company to an employee to buy a share in the company at a discount or at a stated fixed price (雇员)股票期权,优价认股权。也作 share option

overlap / jauva'læp/ vt. & vi. extend over so as to cover partly 部分重叠

overrule /¡əuvə'ruːl/ vt. reject or disallow by exercising one's superior authority 批驳,推翻,拒绝

partner /'pa:tnə/ n. a person who takes part in an undertaking with another or others, especially in a business or firm with shared risks and profits 合作者;股东,合伙人

perk /pə:k/ n. an advantage or benefit following from a job or situation 特殊待遇,特权

preside /pri'zaid/ vi. be in the position of authority in a meeting or gathering 主持 principal /'prinsəpəl/ adj. first in order of importance; main 首要的; 主要的

promotion /prə'məuʃən/ n. the publicizing of a product, organization, to increase sales or public awareness 宣传;推销

publicity /pʌb'lisəti/ n. the distribution of information about a product, person, or company for advertising or promotional purposes 宣传, 公关

publisher /'pʌbliʃə/ n. a company or person that prepares and issues books, journals, or music for sale 出版者; 出版商; 出版社

route /ru:t/n. a way or course taken in getting from a starting point to a destination 路,路线,路程

rung /rʌŋ/ n. a level in a hierarchical structure, especially a class or career structure 阶梯, 职位的高层

sponsor /'sponsə/ vt. propose and organize 赞助, 发起, 主办

stand someone in good stead be advantageous or useful to someone over time or in the future (将来) 对某人有好处,对某人有用处

stock-holder n. 股东,股票持有人;公债持有人

tenure / tenjuə/ n. the holding of an office (职位、政治地位、土地或其他资产等的) 保有

traffic / træfik/ n. vehicles moving on a public highway 流动的车辆/行人, 交通

#### **⊱** Background · ⊰

对于图书出版业来说,编校质量是决定产品质量的关键。在现代信息社会,图书更是信息和知识的载体,关涉到文化的积累、传承和发展。在美国,由于各个出版公司的规模、出版方向、出版模式不尽相同,因此,每家出版公司的具体出版流程彼此间也千差万别。但是正规的出版公司的出版流程还是有其大致固定的模式。和其出版流程相匹配的就是出版社的组织结构了。本文主要介绍的是美国出版社的岗位情况,有出版社社长(总裁、首席执行官)、总编辑、责任编辑、高级编辑、副编辑、助理编辑和编辑助理等职务。而我国出版社根据 1986 年 3 月 30 日颁布的中国《出版专业人员职务试行条例》的规定,编辑职务(含美术编辑)设编审、副编审、编辑、助理编辑 4 种,其中的编辑为中级职务。

#### **⊱** Notes ·⊰

- 1. publisher 出版商。出版企业根据规模大小,被称作出版社、出版公司、出版集团, 所以其领导人物的称呼也不一样,有社长、总裁、首席执行官等。其主要工作职责是负责 整个企业的发展,对企业的规划、行政和财务等工作全面负责。
- 2. trade publishing 大众出版。指的是为一般读者出版图书。这个术语和学术出版 (academic publishing)、专业出版 (professional publishing) 及课本出版 (textbook publishing) 相并列。

与此相对应有 trade book 大众图书、trade publisher 大众图书出版商。

- 3. editor-in-chief 总编辑。图书出版社的总编辑主要负责出版社的业务工作,主持编务会议、审定选题等宏观的业务工作。规模大的出版企业在总编辑下设行政编辑(executive editor),规模小的出版企业中,总编辑直接指导责任编辑的工作。新闻媒体的总编辑主要的工作在于主持编务会议,决定该媒体的新闻走向,并协调版面配置、采访人力调动等等。一般而言,总编辑底下还有主管版面的编辑主任及主管采访的采访主任。在没有编辑主任的媒体中,总编辑还需要决定版面配置;在没有采访主任的单位,总编辑则同时需要决定记者的采访资源分配,指挥记者或各采访单位。
- 4. managing editor 责任编辑。其直接负责书稿。责任编辑认真审读书稿后会向作者提出修改意见,作者修改后再交给责任编辑,这个过程常常反复数次。责任编辑对稿件满意后才会让稿件进入下一个阶段——内容编辑阶段。而我国现在通行的做法是,责任编辑往往会从头到尾负责一本书的出版,包括内容、文字、统稿等工作。
- 5. 具体负责业务的编辑按职务高低顺序分为 senior editor 高级编辑、associate editor 副编辑、assistant editor 助理编辑和 editorial assistant 编辑助理。
  - 6. galley proof 尚未分成页的校样、长条校样。

校样、小样、清样、大样、红样,是用于出版发行、印刷行业的名词,指为确保印刷出版质量,印刷品在付印前所经过的包括排版、校对的几个逐步上升直至确定稿样的过程。

校样是文稿和图稿在排入电脑后出的样稿,是让原作者用来修改用的,改正里面的原作错误和录入错误。

小样是继校样后,用来让作者更正样稿的版式错误和在前样稿中没改正的错误,是带 有格式的文稿样版的缩小样。

清样是有大致的排版格式,不是正式的文稿样版。

大样就是打印出来的书的纸样,用于校对。大样文件通常指已经排好版的文件。出版 社通常使用相关软件打开大样文件进行电脑校对,再把电脑校对结果标记在纸样上。

红样是指最后的校样,是用印刷机或打印机制成的成品样稿,用来让用户最终确定稿 件终样,之后就可以上机印刷了。

- 7. literary agent 出版经纪人(也称版权代理人),是指连接作者和出版商的中间机构或个人。他们与作者签署版权经纪合同,帮助作者寻找作品出版和发表的机会,从而获得一定的收益。
- 8. acquisitions editor 组稿编辑。组稿编辑专门跟作者或他们的经纪人打交道,负责联系组稿、审读书稿的提纲和样章。公司同作者或经纪人预签或正式签订出版合同后,书稿即交给责任编辑。

## **Exercises**

#### I. Reading Comprehension

- 1. Which of the following functions does the publisher not perform?
  - A. Planning and development of publishing objectives.
  - B. Controlling the budget and finance of the house.
  - C. Evaluating the influence of giving a large advance on the capacity of attracting authors.
  - D. Deciding on a merger with another competitor.
- 2. Which experience is a publisher most likely to have?
  - A. The experience of finance.
  - B. The experience of editing.
  - C. The experience of proofreading.
  - D. The experience of writing a book.
- 3. What is the top position in the editorial department at a major publishing company?
  - A. Managing editor.
  - B. Executive editor.
  - C. Editor-in-chief.
  - D. Senior editor.
- 4. After the manuscript comes into a house, it is \_\_\_\_\_.
  - A. proofread, copyedited and sent to the printer
  - B. discussed, approved and sent into production
  - C. read, approved, copyedited, and sent into production
  - D. read, copyedited, discussed and sent to the printer
- 5. Which is not the schedule involved after the manuscript is in house?
  - A. Editorial.
  - B. Typing.
  - C. Design.
  - D. Manufacturing.
- 6. For the production of a book, whose schedule is the busiest?
  - A. Managing editor.
  - B. Copy editor.