



EDITORIAL SERVICES

COURTNEY TENZ

ABOUT ME



I got my start in publishing as a production assistant at Bedford/St. Martin's, a university textbook publisher in Boston specializing in English, media, and history books and teaching ancillaries. After learning the ins and outs of the editorial process, I left for grad school, where I studied fiction and creative writing pedagogy while continuing to proofread and copyedit books for BSM.

As a Fulbright scholar to Germany, I served as a North American cultural studies and storytelling lecturer, and continue to offer my editorial services to academics, media houses, NGOs, and non-profit aid agencies across Europe and the US. I aim to be as efficient and proficient in all my work with other writers, editors, and publishers. I view editing as a collaborative project—and am always thrilled to form long-lasting relationships with writers whose work I come to love during the editing process.

Serial Commas Forever.

SERVICES

Book-length works (150-300 pages)

Line Editing

Developmental Editing

Copyediting

Proofreading

Essays and Partial Manuscripts (up to 30 pages)

Line Editing

Developmental Editing

Research / Fact-Checking

Copyediting

LINE & DEVELOPMENTAL EDITING



Line editing is most often undertaken at the early stages of manuscript development as goes over a text line by line to consider concision, flow, and feel. A line editor offers suggestions for improvement, to strengthen the writing at a prose level and ensure consistency of voice and tone.

Developmental editing looks at a partially developed manuscript to determine where help is needed, either by developing your concept further, adding research, or reconsidering organization and structure. Over two rounds of edits, we'll look first at overall content and structure to get notes on readability. Then, after you have time to adapt the manuscript, we'll do a sentence-level line edit for clarity.



COPY EDITING



Copy editing comes after a complete manuscript has been written but before a story goes to print or publish. Focusing on grammar, spelling, and punctuation, a copy editor will flag any inconsistencies found in the plot or character descriptions, ensure standardization of style and formatting and pay attention to consistency of voice.

PROOFREADING



The last pass, proofreading is one of the final stages to catch grammar, spelling, and formatting errors in the text before publication. Done after the layout in a PDF, it's intended to find typos or spacing issues after a thorough copyedit has already been completed. While I got my start professionally by proofreading printer's blues, I now most often proofread PDFs.

This service is best for book-length projects, though may also be booked for magazines and journal publications.

FACT CHECKING

Reserved for shorter academic publications and magazine articles, this service is limited to topics I'm already familiar with. Previous clients I've worked with have written about German and European history, colonialism, art and architecture, women's rights, and international law. If I'm unable to assist in research and fact-checking, I'm happy to pass along the names of others who have a more scientific background who can help.



WORKING WITH ME



A good editor can really make your words sing. That's where I come in: helping you to put out the best story you can. Stories that will make your readers want to share.

Whether you're new to writing or a seasoned professional, at the beginning stages of a book or ready for it to hit bookshelves, we all need another set of eyes to make sure the final product is the absolute best we can imagine it being.

I believe in editing as a collaboration—with the main goal being making your story the best it can be. I provide kind, clear feedback that you can implement with ease. No snark.

Stuck on an idea? Need help shaping your concept? A broadly published essayist, I also offer coaching to help you narrow your focus and keep the ink flowing.

PRICING

I bill on a per project basis, with a price agreed upon after a brief manuscript review. I use an hourly rate x an estimated number of hours for the first pass + one round of revisions after feedback. The EFA provides a good rate guide that I draw from, with several mitigating factors used to determine the project rate:

1. The type of edit (i.e., line, copy, developmental)
2. The quality of writing / state of the manuscript
3. Word count, especially on graphics-heavy texts
4. Topic complexity
5. Target market (i.e., commercial vs. academic)





CONTACT ME

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Please include a brief (one paragraph) project summary.

No attachments in your initial message, please.

Thank you!