

CONCISE EDITORIAL WRITING

THE ART OF CONCISE EDITORIAL WRITING: MAXIMIZING IMPACT WITH EVERY WORD

CONCISE EDITORIAL WRITING IS MORE THAN JUST BREVITY; IT'S ABOUT PRECISION, CLARITY, AND PERSUASIVE POWER. IN TODAY'S FAST-PACED DIGITAL WORLD, WHERE ATTENTION SPANS ARE FLEETING, THE ABILITY TO CONVEY COMPLEX IDEAS OR ARGUMENTS EFFICIENTLY IS A HIGHLY SOUGHT-AFTER SKILL. THIS ART FORM DEMANDS A DEEP UNDERSTANDING OF YOUR AUDIENCE, YOUR SUBJECT MATTER, AND THE STRATEGIC DEPLOYMENT OF LANGUAGE. WE'LL EXPLORE THE CORE PRINCIPLES THAT UNDERPIN EFFECTIVE CONCISE EDITORIAL WRITING, FROM THE INITIAL PLANNING STAGES TO THE FINAL POLISH, ENSURING YOUR MESSAGE RESONATES AND ACHIEVES ITS INTENDED EFFECT. DISCOVER HOW TO TRIM THE FAT, SHARPEN YOUR FOCUS, AND TRANSFORM YOUR PROSE INTO A POTENT TOOL FOR COMMUNICATION.

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UNDERSTANDING THE CORE PRINCIPLES OF CONCISE EDITORIAL WRITING

AT ITS HEART, CONCISE EDITORIAL WRITING IS THE DISCIPLINE OF EXPRESSING IDEAS WITH THE FEWEST POSSIBLE WORDS WITHOUT SACRIFICING MEANING OR IMPACT. IT'S ABOUT MAKING EVERY WORD COUNT, ACTING AS A METICULOUS CURATOR OF LANGUAGE. THINK OF IT AS SCULPTING; YOU'RE NOT ADDING MORE CLAY, BUT RATHER EXPERTLY CHIPPING AWAY THE EXCESS TO REVEAL THE PERFECT FORM BENEATH. THIS APPROACH IS CRUCIAL BECAUSE READERS ARE OFTEN BOMBARDED WITH INFORMATION, AND A DENSE, LENGTHY PIECE CAN QUICKLY DETER THEM. A CONCISE PIECE, CONVERSELY, RESPECTS THE READER'S TIME AND MAKES YOUR MESSAGE MORE ACCESSIBLE AND MEMORABLE. IT'S A SIGN OF RESPECT AND PROFESSIONALISM, DEMONSTRATING THAT YOU VALUE THEIR ATTENTION.

THE FUNDAMENTAL GOAL IS CLARITY. WHEN YOU WRITE CONCISELY, YOU FORCE YOURSELF TO DISTILL YOUR THOUGHTS TO THEIR ABSOLUTE ESSENCE. THIS PROCESS OFTEN UNCOVERS WEAK ARGUMENTS OR FUZZY LOGIC, PROMPTING YOU TO REFINED YOUR THINKING BEFORE YOU EVEN PUT PEN TO PAPER (OR FINGERS TO KEYBOARD). THIS ISN'T ABOUT DUMBING DOWN YOUR CONTENT; IT'S ABOUT ELEVATING ITS EFFECTIVENESS BY REMOVING UNNECESSARY CLUTTER. IT REQUIRES A KEEN EYE FOR WHAT TRULY MATTERS AND AN UNWAVERING COMMITMENT TO PARING BACK EVERYTHING ELSE. THE RESULT IS WRITING THAT IS NOT ONLY EASIER TO READ BUT ALSO MORE PERSUASIVE AND IMPACTFUL.

THE PLANNING AND PRE-WRITING PHASE: LAYING THE FOUNDATION FOR BREVITY

DEFINING YOUR CORE MESSAGE

BEFORE YOU EVEN START DRAFTING, THE MOST CRITICAL STEP IN CONCISE EDITORIAL WRITING IS TO PINPOINT YOUR CENTRAL ARGUMENT OR KEY TAKEAWAY. WHAT IS THE SINGLE MOST IMPORTANT IDEA YOU WANT YOUR READER TO GRASP? IF YOU CAN'T ARTICULATE THIS CLEARLY IN ONE SENTENCE, YOUR WRITING WILL LIKELY WANDER. THIS FOUNDATIONAL CLARITY ACTS AS YOUR COMPASS, GUIDING EVERY WORD CHOICE AND STRUCTURAL DECISION. ASK YOURSELF: "IF MY READER REMEMBERS ONLY ONE THING FROM THIS PIECE, WHAT SHOULD IT BE?" THIS LASER FOCUS PREVENTS RAMBLING AND ENSURES YOUR EDITORIAL

STAYS ON TRACK.

KNOWING YOUR AUDIENCE INTIMATELY

UNDERSTANDING WHO YOU ARE WRITING FOR IS PARAMOUNT. YOUR AUDIENCE'S EXISTING KNOWLEDGE, THEIR POTENTIAL BIASES, AND THEIR MOTIVATIONS WILL DICTATE THE LEVEL OF DETAIL AND THE LANGUAGE YOU EMPLOY. ARE YOU WRITING FOR EXPERTS IN A NICHE FIELD, OR FOR A GENERAL AUDIENCE UNFAMILIAR WITH YOUR TOPIC? FOR THE FORMER, YOU MIGHT USE MORE TECHNICAL JARGON AND ASSUME A CERTAIN BASELINE UNDERSTANDING. FOR THE LATTER, YOU'LL NEED TO DEFINE TERMS, PROVIDE CONTEXT, AND SIMPLIFY COMPLEX CONCEPTS. TAILORING YOUR MESSAGE TO YOUR AUDIENCE IS A KEY COMPONENT OF EFFECTIVE AND CONCISE COMMUNICATION, AS IT ENSURES YOUR WORDS LAND WITH MAXIMUM RELEVANCE AND MINIMAL CONFUSION.

OUTLINING FOR STRUCTURE AND FLOW

A WELL-STRUCTURED OUTLINE IS THE SKELETON OF CONCISE WRITING. IT ALLOWS YOU TO ORGANIZE YOUR THOUGHTS LOGICALLY, ENSURING A SMOOTH PROGRESSION FROM ONE POINT TO THE NEXT. BEFORE WRITING, SKETCH OUT THE MAIN POINTS YOU WANT TO COVER AND THE ORDER IN WHICH YOU WILL PRESENT THEM. THIS PREEMPTIVE STRUCTURAL PLANNING PREVENTS YOU FROM BACKTRACKING, REPEATING YOURSELF, OR INTRODUCING TANGENTIAL IDEAS THAT DILUTE YOUR CORE MESSAGE. EACH SECTION OF YOUR OUTLINE SHOULD DIRECTLY SUPPORT YOUR MAIN ARGUMENT, AND EVERY SUB-POINT SHOULD CONTRIBUTE TO THE SECTION'S OVERALL PURPOSE.

CRAFTING CLEAR AND COMPELLING SENTENCES: THE BUILDING BLOCKS OF BREVITY

PRIORITIZING ACTIVE VOICE

ONE OF THE MOST POWERFUL TOOLS IN THE CONCISE WRITER'S ARSENAL IS THE ACTIVE VOICE. IN ACTIVE SENTENCES, THE SUBJECT PERFORMS THE ACTION, MAKING THE WRITING MORE DIRECT AND DYNAMIC. FOR EXAMPLE, "THE EDITOR REVISED THE MANUSCRIPT" IS MORE CONCISE AND ENGAGING THAN "THE MANUSCRIPT WAS REVISED BY THE EDITOR." ACTIVE VOICE GENERALLY USES FEWER WORDS, IS EASIER TO UNDERSTAND, AND CREATES A STRONGER SENSE OF AGENCY. MAKE IT A HABIT TO SCAN YOUR WRITING FOR PASSIVE CONSTRUCTIONS AND REPHRASE THEM TO BE MORE ACTIVE WHENEVER POSSIBLE. THIS SINGLE CHANGE CAN DRAMATICALLY IMPROVE THE CONCISENESS AND POWER OF YOUR PROSE.

USING STRONG VERBS AND PRECISE NOUNS

WEAK VERBS AND VAGUE NOUNS ARE OFTEN THE CULPRITS BEHIND WORDY SENTENCES. INSTEAD OF RELYING ON ADVERBS TO PROP UP A LIMP VERB (E.G., "WALKED SLOWLY"), OPT FOR A STRONGER, MORE DESCRIPTIVE VERB (E.G., "STROLLED," "SHUFFLED," "TRUDGED"). SIMILARLY, REPLACE GENERIC NOUNS WITH SPECIFIC ONES. INSTEAD OF "A VEHICLE," SAY "A TRUCK" OR "A SPORTS CAR." THESE PRECISE CHOICES NOT ONLY SHORTEN SENTENCES BUT ALSO PAINT A CLEARER, MORE VIVID PICTURE FOR THE READER, MAKING YOUR WRITING MORE EFFICIENT AND ENGAGING.

AVOIDING NOMINALIZATIONS

NOMINALIZATIONS ARE NOUNS FORMED FROM VERBS (E.G., "DECISION" FROM "DECIDE," "ANALYSIS" FROM "ANALYZE,"

"implementation" from "implement"). While not always problematic, overusing them can lead to wordy and indirect sentences. Often, you can replace a nominalization with its active verb form. For instance, instead of "We need to make a decision," try "We need to decide." This simple substitution makes your writing more direct and easier to process.

ELIMINATING REDUNDANCY AND WORDINESS: TRIMMING THE UNNECESSARY FAT

IDENTIFYING AND REMOVING SUPERFLUOUS WORDS AND PHRASES

Many common phrases add little to no meaning and can be easily removed. Think of phrases like "in order to," "due to the fact that," "at this point in time," or "for all intents and purposes." These can almost always be replaced with a single word or a shorter phrase. For example, "in order to" can become "to," and "due to the fact that" can become "because." Be ruthless in your pursuit of unnecessary words. Every word that doesn't serve a purpose is a word that weighs down your message.

CUTTING REDUNDANT MODIFIERS

Certain adjectives and adverbs are inherently redundant and can be cut without any loss of meaning. Examples include "free gift," "added bonus," "actual fact," "past history," and "completely unique." If something is a gift, it's inherently free. If something is unique, it can't be completely unique. Being vigilant about these types of modifiers will significantly tighten your prose and enhance its clarity.

STREAMLINING REPETITIVE IDEAS

Sometimes, writers unintentionally repeat the same idea in different ways throughout a piece. This can happen when you're trying to emphasize a point, but it often just makes the writing feel bloated. Review your work for sentences or paragraphs that express the same concept. If you find repetition, identify the clearest and most concise expression of the idea and remove the others. This might involve combining sentences or restructuring a paragraph to present the information more efficiently.

STRUCTURING FOR MAXIMUM IMPACT: ORGANIZING YOUR IDEAS LOGICALLY

THE INVERTED PYRAMID APPROACH

For many forms of editorial writing, especially news-related or persuasive pieces, the inverted pyramid structure is highly effective. This means presenting the most crucial information (the "who, what, when, where, why, and how") at the beginning, followed by supporting details in descending order of importance. This ensures that readers get the essential message even if they only read the first few sentences. It respects the reader's time and delivers the core argument upfront, making it ideal for concise communication.

LOGICAL PARAGRAPH CONSTRUCTION

EACH PARAGRAPH SHOULD FOCUS ON A SINGLE IDEA OR A CLOSELY RELATED SET OF IDEAS. THE FIRST SENTENCE OF A PARAGRAPH OFTEN ACTS AS A TOPIC SENTENCE, CLEARLY STATING THE PARAGRAPH'S MAIN POINT. SUBSEQUENT SENTENCES THEN PROVIDE SUPPORTING EVIDENCE, EXAMPLES, OR ELABORATION. THIS MAKES IT EASY FOR READERS TO FOLLOW YOUR TRAIN OF THOUGHT AND UNDERSTAND HOW EACH PART CONTRIBUTES TO THE WHOLE. AVOID CRAMMING TOO MANY DISPARATE IDEAS INTO A SINGLE PARAGRAPH, AS THIS DILUTES FOCUS AND REDUCES CLARITY.

TRANSITIONAL PHRASES AND WORDS

WHILE THE GOAL IS CONCISENESS, SMOOTH TRANSITIONS ARE VITAL FOR READABILITY. THEY ACT AS SIGNPOSTS, GUIDING THE READER FROM ONE IDEA TO THE NEXT. HOWEVER, BE JUDICIOUS WITH TRANSITIONAL PHRASES. OVERUSE CAN BE AS DETRIMENTAL AS WORDINESS. CHOOSE TRANSITIONS THAT NATURALLY CONNECT YOUR IDEAS WITHOUT DRAWING UNDUE ATTENTION TO THEMSELVES. WORDS AND PHRASES LIKE "HOWEVER," "THEREFORE," "SIMILARLY," "IN CONTRAST," AND "FURTHERMORE" CAN BE HELPFUL, BUT ALWAYS ENSURE THEY GENUINELY SERVE TO BRIDGE YOUR THOUGHTS EFFECTIVELY.

EDITING AND POLISHING FOR PRECISION: THE FINAL REFINEMENT

READING ALOUD TO CATCH AWKWARD PHRASING

ONE OF THE MOST EFFECTIVE EDITING TECHNIQUES FOR CONCISE WRITING IS READING YOUR WORK ALOUD. YOUR EARS WILL OFTEN CATCH AWKWARD SENTENCE STRUCTURES, REPETITIVE PHRASING, AND UNNECESSARY WORDS THAT YOUR EYES MIGHT SKIM OVER. IF A SENTENCE SOUNDS CLUNKY OR UNNATURAL WHEN SPOKEN, IT'S LIKELY TOO LONG, TOO COMPLEX, OR CONTAINS TOO MANY UNNECESSARY ELEMENTS. THIS PRACTICE IS INVALUABLE FOR IDENTIFYING AREAS WHERE YOU CAN TIGHTEN AND IMPROVE YOUR PROSE.

SELF-EDITING FOR WORDINESS AND CLARITY

AFTER DRAFTING, DEDICATE SIGNIFICANT TIME TO SELF-EDITING. GO THROUGH YOUR PIECE WITH A CRITICAL EYE, SPECIFICALLY LOOKING FOR OPPORTUNITIES TO TRIM. ASK YOURSELF, FOR EVERY SENTENCE AND EVERY WORD: "IS THIS ABSOLUTELY NECESSARY? CAN IT BE SAID MORE EFFICIENTLY?" HIGHLIGHT ANY WORDS OR PHRASES THAT SEEM VAGUE OR COULD BE REPLACED WITH SOMETHING MORE PRECISE. THIS ITERATIVE PROCESS OF CUTTING AND REFINING IS WHERE MUCH OF THE MAGIC OF CONCISE EDITORIAL WRITING HAPPENS.

SEEKING FEEDBACK FROM OTHERS

SOMETIMES, WE ARE TOO CLOSE TO OUR OWN WRITING TO SEE ITS FLAWS. GETTING FRESH EYES ON YOUR WORK CAN BE INCREDIBLY BENEFICIAL. ASK A TRUSTED COLLEAGUE OR FRIEND TO READ YOUR EDITORIAL AND POINT OUT ANY AREAS THAT ARE UNCLEAR, WORDY, OR COULD BE MORE IMPACTFUL. SPECIFICALLY, ASK THEM IF THEY UNDERSTAND YOUR MAIN POINT IMMEDIATELY AND IF ANY SECTIONS FELT UNNECESSARILY LONG OR CONFUSING. THIS EXTERNAL PERSPECTIVE CAN REVEAL BLIND SPOTS YOU MIGHT HAVE MISSED.

THE ROLE OF AUDIENCE IN CONCISE WRITING

UNDERSTANDING YOUR AUDIENCE ISN'T JUST ABOUT TAILORING LANGUAGE; IT'S ABOUT RESPECTING THEIR TIME AND ATTENTION. WHEN YOU WRITE CONCISELY, YOU DEMONSTRATE THAT YOU'VE DONE THE HARD WORK OF DISTILLING COMPLEX INFORMATION INTO ITS MOST DIGESTIBLE FORM, MAKING IT EASIER FOR THEM TO ENGAGE WITH YOUR MESSAGE. IMAGINE TRYING TO EXPLAIN A COMPLEX SCIENTIFIC THEORY TO A CHILD VERSUS A FELLOW SCIENTIST. THE VOCABULARY, THE ANALOGIES, AND THE LEVEL OF DETAIL WOULD DIFFER DRASTICALLY, ALL DRIVEN BY AN UNDERSTANDING OF WHO YOU'RE SPEAKING TO. SIMILARLY, YOUR EDITORIAL MUST BE SHAPED BY YOUR INTENDED READER'S BACKGROUND AND NEEDS, ENSURING YOUR MESSAGE CUTS THROUGH THE NOISE AND LANDS EFFECTIVELY.

PRACTICAL EXERCISES FOR IMPROVEMENT

TO HONE YOUR SKILLS IN CONCISE EDITORIAL WRITING, ENGAGE IN REGULAR PRACTICE. TRY TAKING A LONGER PIECE OF YOUR OWN WRITING AND CHALLENGING YOURSELF TO REDUCE ITS WORD COUNT BY 10% OR 20% WITHOUT LOSING ANY ESSENTIAL MEANING. ANOTHER EFFECTIVE EXERCISE IS TO REWRITE SENTENCES THAT USE PASSIVE VOICE OR NOMINALIZATIONS. FOCUS ON TRANSFORMING THEM INTO ACTIVE, DIRECT STATEMENTS. YOU CAN ALSO PRACTICE SUMMARIZING ARTICLES OR REPORTS IN A SET NUMBER OF WORDS. THESE DRILLS BUILD THE MENTAL MUSCLE FOR BREVITY AND PRECISION, MAKING CONCISE WRITING A MORE NATURAL AND INTUITIVE PROCESS OVER TIME.

SUMMARIZATION CHALLENGES

ONE OF THE BEST WAYS TO CULTIVATE CONCISENESS IS THROUGH SUMMARIZATION. TAKE A NEWS ARTICLE, A BLOG POST, OR EVEN A CHAPTER FROM A BOOK. YOUR CHALLENGE IS TO CONDENSE ITS CORE MESSAGE INTO A SPECIFIC WORD LIMIT – SAY, 100 WORDS OR EVEN JUST 50. THIS FORCES YOU TO IDENTIFY THE ABSOLUTE ESSENTIAL POINTS AND DISCARD ANY SUPPORTING DETAILS THAT AREN'T CRITICAL TO THE MAIN ARGUMENT. REGULARLY ENGAGING IN THIS TYPE OF EXERCISE WILL TRAIN YOUR BRAIN TO PRIORITIZE INFORMATION AND EXPRESS IT EFFICIENTLY.

SENTENCE DECONSTRUCTION AND RECONSTRUCTION

GRAB A PIECE OF TEXT THAT YOU FIND OVERLY WORDY. GO SENTENCE BY SENTENCE, IDENTIFYING EVERY UNNECESSARY WORD, REDUNDANT PHRASE, OR PASSIVE CONSTRUCTION. THEN, REWRITE EACH SENTENCE USING THE FEWEST WORDS POSSIBLE WHILE RETAINING ITS ORIGINAL MEANING. THIS ACTIVE PROCESS OF DECONSTRUCTION AND RECONSTRUCTION HELPS YOU DEVELOP A KEEN EYE FOR WORDINESS AND BUILD A MENTAL LIBRARY OF CONCISE ALTERNATIVES. YOU'LL START TO RECOGNIZE PATTERNS OF WORDINESS IN YOUR OWN WRITING AND IN THE WRITING OF OTHERS.

THE "SO WHAT?" TEST

A POWERFUL TECHNIQUE FOR ENSURING EVERY SENTENCE SERVES A PURPOSE IS TO ASK "SO WHAT?" AFTER EACH ONE. IF YOU CAN'T ARTICULATE A CLEAR REASON WHY THAT SENTENCE IS IMPORTANT TO YOUR OVERALL ARGUMENT OR MESSAGE, IT MIGHT BE A CANDIDATE FOR DELETION OR REVISION. THIS TEST ENCOURAGES YOU TO BE DELIBERATE ABOUT YOUR WORD CHOICES AND ENSURES THAT EACH PART OF YOUR EDITORIAL ACTIVELY CONTRIBUTES TO ITS INTENDED IMPACT. IT'S A SIMPLE BUT REMARKABLY EFFECTIVE WAY TO MAINTAIN FOCUS AND ELIMINATE FLUFF.

MASTERING CONCISE EDITORIAL WRITING IS AN ONGOING JOURNEY, BUT THE REWARDS—CLEARER COMMUNICATION, INCREASED READER ENGAGEMENT, AND A MORE PERSUASIVE VOICE—ARE WELL WORTH THE EFFORT. BY CONSISTENTLY APPLYING THESE PRINCIPLES, YOU CAN TRANSFORM YOUR WRITING INTO A POWERFUL INSTRUMENT THAT CUTS THROUGH THE NOISE AND DELIVERS YOUR MESSAGE WITH UNDENIABLE IMPACT. REMEMBER, IN THE WORLD OF EFFECTIVE COMMUNICATION, LESS IS OFTEN

PROFOUNDLY MORE.

FAQ

Q: WHAT IS THE PRIMARY GOAL OF CONCISE EDITORIAL WRITING?

A: THE PRIMARY GOAL OF CONCISE EDITORIAL WRITING IS TO CONVEY INFORMATION OR ARGUMENTS CLEARLY AND EFFECTIVELY USING THE FEWEST POSSIBLE WORDS, ENSURING THAT EVERY WORD SERVES A PURPOSE AND CONTRIBUTES TO THE OVERALL MESSAGE WITHOUT SACRIFICING MEANING OR IMPACT.

Q: HOW DOES ACTIVE VOICE CONTRIBUTE TO CONCISE EDITORIAL WRITING?

A: ACTIVE VOICE MAKES SENTENCES MORE DIRECT, DYNAMIC, AND GENERALLY SHORTER THAN PASSIVE VOICE. BY CLEARLY IDENTIFYING THE SUBJECT PERFORMING THE ACTION, IT ELIMINATES UNNECESSARY WORDS AND STRENGTHENS THE CLARITY OF THE WRITING, WHICH IS A CORNERSTONE OF CONCISENESS.

Q: WHAT ARE NOMINALIZATIONS AND WHY SHOULD THEY BE MINIMIZED IN CONCISE WRITING?

A: NOMINALIZATIONS ARE NOUNS FORMED FROM VERBS (E.G., "EVALUATION" FROM "EVALUATE"). THEY OFTEN MAKE SENTENCES MORE ABSTRACT AND WORDY. MINIMIZING THEM BY USING THE ACTIVE VERB FORM (E.G., "EVALUATE") LEADS TO MORE DIRECT, CONCISE, AND IMPACTFUL WRITING.

Q: HOW CAN KNOWING YOUR AUDIENCE HELP YOU WRITE MORE CONCISELY?

A: UNDERSTANDING YOUR AUDIENCE ALLOWS YOU TO TAILOR YOUR LANGUAGE, LEVEL OF DETAIL, AND EXPLANATIONS TO THEIR EXISTING KNOWLEDGE AND INTERESTS. THIS PREVENTS YOU FROM OVER-EXPLAINING BASIC CONCEPTS OR USING JARGON THEY WON'T UNDERSTAND, THUS MAKING YOUR MESSAGE MORE RELEVANT AND EFFICIENT FOR THEM.

Q: IS IT EVER ACCEPTABLE TO USE LONGER SENTENCES IN EDITORIAL WRITING?

A: WHILE CONCISENESS IS THE AIM, THERE ARE TIMES WHEN A SLIGHTLY LONGER SENTENCE MIGHT BE NECESSARY FOR NUANCE OR STYLISTIC EFFECT. HOWEVER, EVEN IN THESE CASES, THE GOAL IS STILL TO BE AS EFFICIENT AS POSSIBLE, ENSURING THAT EVERY WORD WITHIN THAT SENTENCE IS ESSENTIAL AND CONTRIBUTES MEANINGFULLY. THE KEY IS JUDICIOUS USE, NOT COMPLETE AVOIDANCE.

Q: WHAT IS THE "SO WHAT?" TEST AND HOW IS IT APPLIED IN EDITING?

A: THE "SO WHAT?" TEST IS A SELF-EDITING TECHNIQUE WHERE WRITERS ASK "SO WHAT?" AFTER WRITING A SENTENCE OR PARAGRAPH. IF THEY CANNOT READILY ARTICULATE A CLEAR REASON WHY THAT PIECE OF INFORMATION IS CRUCIAL TO THEIR OVERALL MESSAGE, IT SUGGESTS THAT IT MIGHT BE UNNECESSARY, REDUNDANT, OR OFF-TOPIC AND COULD POTENTIALLY BE REMOVED OR REVISED FOR CONCISENESS.

Q: HOW DOES ELIMINATING REDUNDANT MODIFIERS IMPROVE WRITING CONCISENESS?

A: REDUNDANT MODIFIERS ARE WORDS THAT ADD NO NEW INFORMATION BECAUSE THEIR MEANING IS ALREADY IMPLIED IN THE WORD THEY MODIFY (E.G., "FREE GIFT," "ACTUAL FACT"). ELIMINATING THEM DIRECTLY SHORTENS SENTENCES AND MAKES THE WRITING MORE PRECISE AND LESS CLICHÉ, CONTRIBUTING TO OVERALL CONCISENESS.

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