

# **Guide for Authors**

**Instructions for Preparing Manuscripts  
for Submission to Teachers College Press**



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## CONTENTS

<b>WELCOME TO TEACHERS COLLEGE PRESS</b>	<b>3</b>	<i>Front Matter</i>	24
		<i>Appendixes</i>	25
<b>ABOUT THE PRESS</b>	<b>3</b>	<i>Illustrative Materials</i>	25
<b>OVERVIEW: STEP-BY-STEP</b>	<b>4</b>	<i>Manuscripts on Disk</i>	28
<i>Acquisitions</i>	4	<i>Manuscript Preparation Checklist</i>	29
<i>Production</i>	4	<i>Submitting Art for Publication</i>	30
<i>Marketing</i>	5	<i>Manuscript Submission</i>	31
<i>What Next?</i>	6	<b>THE PRODUCTION PROCESS</b>	<b>32</b>
<b>WRITING THE MANUSCRIPT</b>	<b>6</b>	<i>When Your Manuscript Arrives</i>	32
<i>Reference Books</i>	6	<i>Time Required for Production</i>	33
<i>Organization and General Style</i>	7	<i>Editing Your Manuscript</i>	33
<i>Teachers College Press House Style</i>	9	<i>Proofreading</i>	34
<b>PERMISSIONS AND RELEASES</b>	<b>13</b>	<i>Revised Proofs</i>	35
<i>Guidelines for Obtaining Permissions</i>	13	<i>Indexing</i>	35
<i>Guidelines for Obtaining Releases</i>	15	<i>Promotional Copy and Cover Design</i>	35
<b>MANUSCRIPT PREPARATION GUIDELINES</b>	<b>21</b>	<i>Publication</i>	35
<i>Preparing Your Draft Manuscript</i>	21	<i>Subsequent Printings</i>	36
<i>General Document Preparation</i>	21	<b>MARKETING</b>	<b>36</b>
<i>Quotations</i>	22	<i>Promotional Materials</i>	36
<i>Endnotes and References</i>	23	<i>Publicity</i>	37
		<b>APPENDIX: Proofreader's Marks</b>	<b>39</b>

## **WELCOME TO TEACHERS COLLEGE PRESS!**

We are delighted to be working with you and we look forward to publishing your book. Getting your project off to the right start is the best way to ensure a timely and smooth publishing process. We would like to take this opportunity to orient you to Teachers College Press and our procedures. This guide has been written to help you prepare your manuscript in a way that will ensure a timely and expeditious publication of your work. We urge you to read it carefully, to follow the instructions presented, and to keep it in your manuscript file for future reference. We have tried to anticipate all the problems and procedures that you may encounter in preparing your work for publication and to offer suggestions on how best to handle them.

### **ABOUT THE PRESS**

For over a century, Teachers College Press has been committed to addressing the ideas that matter most to educators. Today, our publishing program carries on this tradition and seeks to open and expand the dialogue between theory and practice by:

- Looking at education, learning, and teaching in diverse ways
- Exploring the tension between the academy and the public school
- Challenging assumptions that devalue the quality of the educational experience at all levels of schooling
- Providing substantive resources for all of the participants in the education process (teachers, teacher educators, researchers, academics, administrators, school board members, policy makers, parents, and students)

Our list of publications includes books and materials of interest in all areas of education from infant/toddler to adult learning. We also publish works in related subjects like psychology, sociology and culture, history, philosophy, and women's studies. Our authors include seasoned practitioners and scholars as well as fresh new talent from around the world.

Many of our books cross disciplinary boundaries in ways that are always of interest and frequently provocative. Though sometimes controversial, our publishing decisions are supported by grounded research and reviewed by authorities in the field. Through our series editors, editorial advisory boards, and peer reviewers, we strive to ensure that what we publish deserves our readers' attention and contributes to deepening the understanding and improvement of the practice of education.

—Carole Saltz, Director

Now let's get started . . .

## **OVERVIEW: STEP-BY-STEP** **From your manuscript to the bookstore!**

This is an overview of the stages your manuscript will take after it first arrives at the Press. We will talk about each of these stages in more detail later in the Guide.

### **ACQUISITIONS**

**STEP 1: PREPARATION** of your draft manuscript for submission. PLEASE follow our instructions when preparing your draft manuscript; a poorly prepared manuscript will slow down the publication process.

**STEP 2: DEVELOPMENTAL EDIT** of your manuscript. This is your manuscript's first editorial intervention. At this point the acquisitions editor will be paying particular attention to the organization and content of your manuscript. Copyediting will happen later, when the manuscript is in production. The developmental edit will usually take 4 to 8 weeks to complete.

While your manuscript is being reviewed, you should complete and submit your **Author's Questionnaire**, which will be used to plan and execute marketing and promotions for your book.

**STEP 3: REVIEW** the acquisitions editor's developmental suggestions. You will have as many as 3 months to review the suggestions, confer with the acquisitions editor, and revise your manuscript.

**STEP 4: FINAL SUBMISSION** of your revised manuscript. It is especially important at this stage to follow our detailed specifications for your final manuscript. At this time you will be expected to submit two copies of your manuscript, and one electronic copy. We also expect that by this point that you will have collected all of the permissions and release forms for contributors, and that you will have completed our Author's Questionnaire.

### **PRODUCTION**

It is time to begin your work with the production department! At this point the production editor will contact you with a more specific schedule, but in this overview we can give you a basic sense of what happens at this stage.

**STEP 5: TRANSITION** of your manuscript from the acquisitions editor to the production department. This is the production editor's first introduction to your manuscript. He/she will review the manuscript to recommend editing guidelines for the copyeditor.

STEP 6: COPYEDIT of your manuscript. Your manuscript will be sent to a professional copyeditor. This process takes up to 1 month.

STEP 7: REVIEW of the copyediting. First the production editor will review the copyedited manuscript, and then he/she will send the copyedited manuscript back to you.

STEP 8: LAST CHANCE to make changes to your manuscript. You will have 3 weeks to review the manuscript and respond to any of the production editor's and copyeditor's questions. It is *extremely* important that all releases and permissions be in by this point, so that material does not have to be pulled from the manuscript later. Please keep in mind that changes after this point are not only expensive but are disruptive to the production schedule.

STEP 9: TYPESETTING of the proofs/pages. The production editor will send your manuscript to the typesetter and in 8 weeks you will have your first proofs.

STEP 10: FINAL REVIEW of your manuscript. You will have 3 to 4 weeks to look over the proofs and make any changes that are absolutely necessary. Please remember how costly and disruptive it is to make changes after your book has been typeset. Usually an index for your book will be prepared at this point.

STEP 11: PRINTING your book. Your fully reviewed proofs go back to the typesetter and then on to the printer. You can expect a bound book 10 weeks after the proofs leave our production department.

## **MARKETING**

Congratulations on your new book! Now that your book is about to be available to the public it is time to promote it. Please be mindful that the marketing process actually begins before your book goes to print. There are a lot of things to juggle, so please follow the guidelines carefully so we can ensure a smooth process for everyone.

STEP 12: DEVELOPMENT of a marketing strategy for your book. Based on the information provided in the Author's Questionnaire and additional material supplied by the acquisitions editor, the marketing department develops its marketing program. Prompt return of the Author's Questionnaire is therefore essential.

STEP 13: LAUNCH MEETING. As your book moves from the acquisitions department and is assigned to a production editor, there is an in-house meeting of all the Press staff working on your project. At this meeting, the production editor, the acquisitions editor, the marketing director, the direct mail manager, and the director of the Press will discuss the details relevant to the production of the work and plan for its promotion. It is also at this point that title and cover design will be discussed. The author is not present for the launch meeting.

STEP 14: ENDORSEMENTS for the back cover and other promotional materials will be handled by the publicity coordinator. Based on suggestions from the Author's Questionnaire and the launch meeting, the publicity coordinator will work with you to contact and send manuscripts to potential endorsers.

STEP 15: PROMOTIONAL COPY is developed in the marketing department. This will appear on the back cover of the book and in our catalog and promotional materials.

STEP 16: REVIEW the promotional/back cover copy sent to you by the direct mail manager. The copy for this promotional material will be sent to you approximately 4 weeks before the proofs are due at the printer. The promotional text may be developed earlier if needed for a catalog or direct mail flyer.

STEP 17: REVIEW COPIES are sent to 25–35 journals and other media outlets after your book is published. At this time any direct mailings of the book or promotional materials will be made, based on recommendations you make on your Author's Questionnaire. After the direct mail campaigns have been completed, you will receive a package including the catalogs, flyers, and a list of the groups that received them.

STEP 18: INTERVIEW REQUESTS will be managed by the publicity coordinator.

STEP 19: PROMOTING your book. The easiest—and often the most effective—marketing strategies are to use your local, personal and professional connections to get your book and its message out to your targeted audience.

## **WHAT NEXT?**

It is important for you to work with us to ensure that your book has a long and healthy life. As we promote your book aggressively through our channels, we expect you to do the same. Be sure to keep us informed of your conference and speaking schedule so that we can reach audiences interested in your work and schedule promotional activities like book signings wherever and whenever possible.

## **WRITING THE MANUSCRIPT**

### **REFERENCE BOOKS**

A variety of reference books are available as resources that will help you with your writing. We have listed the suggested sources that follow in order of our in-house preference. If there are exceptions to standard usage (e.g., in spelling or capitalization) that are the norm within your discipline or field, it will help if you provide a list or set of guidelines for us to follow. For the average manuscript, however, the references listed below will be sufficient.

**DICTIONARIES.** The Press uses Webster’s Third New International Dictionary, unabridged (G. & C. Merriam Co., 1977), American Heritage Dictionary of the English Language, 4th Edition (American Heritage Press, 2000), Random House College Dictionary (Random House, 1975), and Webster’s New World Dictionary of the American Language (various publishers and editions).

**STYLE MANUALS.** These are guides to the consistent use of accepted standards for capitalization, punctuation, treatment of numbers, handling of quotations, presentation of illustrative material and tables, abbreviations, and the like (for style of source citations, bibliographies, and notes, see “Teachers College Press House Style” below). The Press insists that authors adopt an accepted style for these matters and apply it consistently throughout their manuscripts. Either of the following style manuals, hereafter referred to as the APA Manual and the Chicago Manual, is acceptable, but the Press has a strong preference for the APA Manual:

*Publication Manual of the American Psychological Association.* (5th ed.). (2001). Washington, DC: American Psychological Association.  
*The Chicago Manual of Style.* (15th ed.). (2003). Chicago: University of Chicago Press.

If another style manual is used, the author should inform the editor and be prepared to lend the manual if the editor cannot obtain a copy. It should be mentioned that the two recommended manuals also give much useful data on manuscript preparation and the publication process in general. Another useful guide for writers is *Words Into Type* by Marjorie E. Skillen and Robert M. Gay, 3rd edition (Prentice-Hall, 1974).

## **ORGANIZATION AND GENERAL STYLE**

**LENGTH.** Your contract stipulates a total length of the manuscript in number of words (which most word processing programs can calculate for you), along with the maximum projected length in book pages. The word count in your contract takes into account the extra pages a typical book needs for front matter and index, but further adjustment may be needed. If your book contains more than three or four non-text elements (figures, tables, photographs, etc.), they should be taken into account by adding 400 words for each full page of such material. Certain kinds of text, particularly “line-for-line” material such as poetry, outlines, and lists, can also introduce a discrepancy between word count and number of book pages. If your book has more than a few such instances, be sure to discuss this fact with your acquisitions editor.

**OUTLINING.** Authors should prepare a complete outline of their book as they write. The final outcome should include part titles, chapter titles, and all the headings and subheadings within each chapter, with each entry indented to show its level of importance within the organizational structure of the book (see example under “Headings,” below). This outline must be submitted with the draft manuscript, but outlining will be more helpful if it is begun at the outset because it provides authors an opportunity to review

how their material is organized and what points are covered. As each chapter is completed, review the outline with the following questions in mind:

- Should any sections be moved elsewhere?
- Does the hierarchy of headings accurately reflect the content? For example, do subordinate headings properly belong under the heading above them? Do headings at the same level properly indicate parallel importance?
- Are there any cases in which there is only one subheading within a section? Though there may occasionally be good reasons for doing this, a single subheading is more typically an indication of organizational weaknesses and should be avoided.
- Should any more subheads be inserted? Should any subheads be deleted?
- Should any subheads be reworded for length, parallelism, or content?

**LANGUAGE.** We urge writers to be conscious of the language-biases in their work. It should go without saying that all ethnic and racial language of a derogatory nature is to be avoided. More precisely, we ask authors to consider nonsexist and gender-neutral alternatives in their examples. We find that the best way to avoid sexist language is by using plurals (e.g. teachers, students, they) instead of generic masculine and feminine pronouns. Additionally, we encourage authors to write in a way that fairly represents our diverse world. Careful selection of names and settings can help achieve this balance. For your reference, the APA Manual has a section on “Removing Bias in Language” which focuses on how to be attentive to disabilities, race & ethnicity, and sexuality in your writing.

**CONSISTENCY.** Our most important editorial consideration for a manuscript is consistency. We will almost always defer to an author’s preferences if they are standard within the field and are used consistently. Discrepancies are bothersome to the careful reader and may require the copyeditor to make decisions that really belong in the author’s province. Spelling, reference style, subordination of headings and other features of internal organization, and placement and handling of endnotes, tables, and references are all areas in which consistency is crucial.

**ADDITIONAL TIPS.** The following pointers should be kept in mind throughout the course of writing and revising your manuscript:

- *Identify your audience.* Authors should have a clear idea of the audience for whom they are writing, so that they can gauge the vocabulary, sentence structure, and usage accordingly.
- *Use the active voice.* In general, direct sentences in the active voice are more effective than passive statements.
- *Keep your sentences simple.* Avoid convoluted phrasings, circumlocutions, professional jargon, coined expressions, excessive verbiage, and “educationese”

- *Be precise about dates.* Beware of such phrases as “recently,” “last spring,” and “next year” because they will probably be inaccurate by the time your book is published.
- *Keep quotes to a minimum.* Use them only when they really add something to the manuscript. Quoting other authorities and theories extensively becomes boring and makes readers think that you, the author, have nothing original to add. Remember, too, that long quotations may require permissions.
- *Avoid repetition.* Say it well once and readers will get your message. Above all, keep your writing clear and to the point.

## TEACHERS COLLEGE PRESS HOUSE STYLE

SOURCE CITATIONS, REFERENCES, AND NOTES. The Press recommends avoiding footnotes; they are expensive to set and annoying to read in profusion. The system of citation generally most economical in space, in time (for you, your editors, and the typesetter), and in cost (to the publisher and the public)—in short, the most practical—is the author-date system of endnotes. Footnotes refer the reader to the bottom of the page, while endnotes are a system of in-text citations using authors’ names and dates of publication, usually in parentheses, and keyed to a “References” list. This alphabetized list of all referenced works will be placed at the end of the book (or at the end of each chapter in a contributed book). This is the widely accepted system for citations.

An author-date reference in the text may take any of the following forms:

As seen from a Piagetian perspective (Kamii, 2000),...

As Kamii (2000) pointed out...

In 2000, Kamii wrote...

All three of these would refer the reader to the same entry in an alphabetical list of references at the end of the book:

Kamii, C. K. (2000). *Young children reinvent arithmetic: Implications of Piaget’s theory* (2nd ed.). New York: Teachers College Press.

For further examples of the *APA Manual*, pages 207—214, and Chapter 16 of the *Chicago Manual*. These two systems are similar, but not identical. The Press uses the *APA Manual* as its house style, making that the preferred choice, but authors may choose other alternatives. Whichever author-date system you use, it must be followed consistently throughout the reference list. Failure to follow the author-date system, or inconsistent use of it, may mean you will be required to retype large portions of your manuscript.

Notes should only be used if additional documentation or comments are *needed*. They should be kept to a minimum, numbered consecutively within chapters, and gathered together at the end of the book (or at the end of each chapter in contributed volumes).

**SERIAL COMMAS.** Always use serial commas to separate items in a series of three or more elements. That is, a comma should precede the conjunction that closes the series (e.g., “clarification of self-concept, improvement of self-esteem, and fostering of empathy”).

**INCLUSIVE NUMBERS.** Continuous spans of page numbers or years should be written with all digits: 325–328, 1298–1305, 1960–1965.

**NUMBERS EXPRESSED AS NUMERALS OR WORDS.** Generally, when using numbers within text, it is recommended that you spell out as a word all numbers through ten; above ten, use numerals. However, mathematical calculations and statistical or scientific measurements normally require the use of numerals for all numbers. For a more complete explanation see the *APA Manual*, pp. 122–130. If you feel the nature of your manuscript precludes abiding by these rules, please provide us with a list or explanation of your use of numbers.

**NUMBERING PARTS, CHAPTERS, FIGURES, AND TABLES.** Use Arabic numerals for chapters, but Roman numerals for parts. Figures and tables should be numbered chapter by chapter (e.g., Figure 2.4 for the fourth figure in Chapter 2).

**REFERENCES TO FIGURES AND TABLES.** In the text, always refer to the figure or table by its number. The nature of typesetting and laying out a book into pages makes it very difficult to predict exactly where figures and tables will occur on a page. Therefore, do not refer in the text to this kind of material by words such as “as shown below.” Instead, give each figure or table a number and refer to it in the text by a phrase like “as shown in Figure 0.0.” By figures, we refer not only to artwork, but also to figures that may be made up entirely of words.

**LISTS.** Although lists can be helpful to a reader, avoid excessive use of them. As you write or review your manuscript, consider whether some lists could be written as regular text. When entries in a list are long, it is often better to treat them as text paragraphs with run-in subheads.

Alternatively, consider whether some lists ought to be turned into figures; this is particularly true of multicolumn and typographically complex lists.

When there are recurring patterns in the use of lists, distinguish the different types by using different formats (e.g., unnumbered, numbered, bulleted); only rarely should it be necessary to have more than three formats.

**SPECIAL SYMBOLS AND ALPHABETS.** Our past experience has shown that symbols can cause serious production problems. The following procedure is intended to eliminate the difficulties or at least reduce them to a manageable level.

A list of all symbols that are not standard in normal typesetting should accompany your manuscript. It should include Greek letters, mathematical notations (other than +, −, ×, ÷, and =), pronunciation symbols in linguistics, Gothic letters, and unusual accent marks needed for transliteration of foreign languages. (For example, the cedilla under *c* in

the French *façon* presents no difficulties, but special type may have to be ordered for cedillas under other letters.)

If symbols must be handwritten on a manuscript, be sure they are clear. It is very difficult to distinguish, for example, between Ç and ç if they are written carelessly. Similarly, lowercase Greek letters (e.g. ρ, τ) that can easily be confused with Roman letters must be identified in the margin at each occurrence.

If a symbol is standard in a field, use it rather than making one up. Whenever possible, avoid using original symbols entirely.

**HEADINGS.** It is advisable to use headings and subheadings throughout your manuscript. They indicate how the material is organized and the relative importance of the different topics discussed. Readers can quickly skim the headings in a chapter to obtain an idea of what is covered. Headings and subheadings also break up solid pages of type and make for easier reading.

Headings are ranked in their relative importance to main ideas, as the following example indicates:

- Chapter 5 Establishing Two-Way Communication
  - The Goals of Two-Way Communication
  - Creating a Culture that Supports Two-Way Communication
    - The District's Role
    - The School's Role
      - Principals
      - Teachers
      - Parents
  - Building the Scaffolding
    - Creating Informal Opportunities for Communication
    - Illustrations
    - Suggestions for Making Events Successful
    - Creating a Welcoming Atmosphere in School
  - Clarifying the School's Hopes and Expectations
    - Contracts
    - Open House Activities
    - Newsletters and Notes Home
  - Hearing from Parents
    - Information Forms
    - Needs Assessments
    - Developing a School Mission
      - Developing Plans for School Improvement
      - Providing Parents' Perspectives on Personnel Decisions
    - Volunteering in School
  - Summary

Usually three levels of headings are sufficient; in any case, *no more than four levels* should be used. All should be brief and to the point; try to keep them under 40 characters in length. Do not start chapters with a heading; there should be at least one paragraph under the chapter title before a heading appears.

The Press prefers that all headings, as well as chapter titles and part titles, be typed in upper and lower case—that is, the first word and all major words should begin with a capital letter—rather than all capital letters. Boldface type is preferred for headings, but it should not be used for emphasis in regular text. Main or first-level headings (referred to by Press editors as A heads) should be centered, and second-level headings (B heads) should be typed flush left. In both these levels, underlining should be reserved for words that need to be set in italics. There should be an extra line of space above and below these headings.

If there are three levels of headings, the third level (C) should be a “run-in paragraph head,” with a line of space above. These subheads should begin with a paragraph indent; they are typed with an underline and ended by a period and three spaces, with the text of the paragraph following immediately on the same line. Be sure to make note of any words in these subheads that must be italicized.

There are two situations that will require a system of more than three heading levels, and it is important that they be distinguished from each other. In the first case, the additional headings are part of the overall organization of the book and pertain to regular text, not to special material such as lists, extracts, or poetry. In this case, the third-level head should be indented five spaces and typed on a line of its own, with a line of space above and below. The fourth-level head then becomes the run-in paragraph head described above. If, on the other hand, the additional headings are attached to special material, they must be considered as a separate category, in addition to the regular three- or four-level subhead system used in the manuscript. Headings over lists, columns, extracts, poetry, or other special material should be underlined and centered over those elements, with a line of space above and below.

Do not number or letter any of the headings; this will be done by your editor. Later a designer will specify for the typesetter the size, typeface, and placement of all headings.

It is essential that you make a chapter by chapter outline of all the headings in their proper rank. Such an outline will immediately indicate if you have made any organizational errors and will also help your editor in resolving organizational questions that may arise. As mentioned earlier, this outline should be submitted with the draft manuscript.

## PERMISSIONS AND RELEASES

Please read these guidelines carefully. If you have questions about them, or if you encounter problems in the course of obtaining the permissions and releases you need, you should contact your acquisitions editor for further guidance.

### GUIDELINES FOR OBTAINING PERMISSIONS

#### Use of Material Protected by Copyright

PUBLISHED MATERIALS registered for copyright before January 1, 1978, are protected for 75 years if the original copyright was renewed. (You should assume that it was.) Works first published more than 75 years ago usually are in the public domain and may be used freely, without anyone's permission, unless they have been republished in new editions. In that event, you can use the original work, but should not use the new edition without permission.

Materials published after January 1, 1978 are protected throughout the author's life plus 50 years if they carry the proper copyright line.

Most works subsidized or published by U.S. Government agencies are in the public domain—they are not copyrightable. (United Nations publications and publications of state and local government agencies are copyrighted, however.)

To find out when a book was originally copyrighted and by whom, look at the copyright notice, usually on the reverse of the title page. If there is no copyright line in a work published in the United States before March 1, 1989, it is in the public domain and can be freely used. The copyright information for reprinted items (in an anthology or collection or any other book) may also be on the copyright page, or it may be in a special section of permission acknowledgments, on the first page of the item itself, or in an endnote. If a journal or magazine article is copyrighted, the notice will appear either on the first page of the article or with the magazine's masthead.

Even your own previously published work may not be reprinted in your new book without giving the source, and if it was copyrighted by your previous publisher you need permission to reprint any substantial portion, even if you have reedited it. (See *What is Fair Use?* below)

UNPUBLISHED MATERIALS are protected in the same way as material published after January 1, 1978, i.e., for the life of the author plus 50 years. These include personal correspondence, archives, and dissertations. The sole right to permit reproduction of any part of such papers belongs to the authors or their heirs, unless or until the rights are formally and exclusively assigned to some other agency. (If you wish to use children's artwork, poetry, or prose, you should obtain written releases from the parents—see GUIDELINES FOR OBTAINING RELEASES below.) Even if you want to use a published personal letter, your permission to quote from that letter must be obtained from its writer or his/her heirs.

## What Is Fair Use?

You may often quote rather freely from the published work of others without asking the copyright holder's permission (but NOT without giving appropriate credit for each quotation). The question is whether your use of the material is *fair*. Although copyright law does not specify the exact number of quoted words that may be used without permission, it bases "fair use" on the length and kind of material and how that material is to be used.

Any complete entity (e.g., a journal article or book chapter, a poem, a chart, a table, a map or other illustration, an outline) is considered substantial and you should get permission to use it. (However, if you are using only facts, not the format, of such entities as a table or chart, you need to give the source but permission is not necessary.)

For other prose material our general rule of thumb is to secure permission for 250 words from a journal article or 500 words from a book. This rule applies either to a single long quotation or to several shorter quotations from a single source. But you should also consider the specific quotation. If the author is well-known or the book is slim, permission for shorter quotations might be advisable. Even a very short prose selection may not be presented for its own sake, as in a collection of readings, without permission.

Fair use of poetry and music is much more stringent than that of prose. You should get permission to use more than one line of a poem or song (words or notes).

## Procedure for Requesting Permission

Securing permissions can be time-consuming and some publishers are notoriously slow in responding to requests. It is important that you take care of this matter as soon as possible. We cannot go to press if all permissions are not in hand.

As soon as you have decided, at least tentatively, what permissions you will need, send us a typed list of the sources, with indications of what is being reprinted, the approximate length of the materials, and the page numbers of your manuscript on which the selections appear (or with copies of those pages attached). You will receive a **status of permissions form** from the Press so that you can keep track of the permissions you request.

To obtain permission, write to the original publisher, even if the copyright is in the author's name. If that publisher does not retain copyright ownership, you will likely be referred to the owner of the material. Of course, for unpublished material you should write to the author.

In many cases it will be appropriate and easy to use copies of the **permissions agreement form** that the Press will provide. Type the publisher's address in the upper left corner, fill in the top part of the form, and make a photocopy. Send both copies to the Rights and Permissions Department of the publisher owning the copyright. The publisher will retain one copy for its files and return the original to you. All permissions received for your manuscript should be sent to the acquisitions editor when you submit the final manuscript. In other cases, it may be better for you to compose your own special letter, making sure, however, that you include all essential information. Copy and enclose with

the form the page(s) of your manuscript on which the quoted matter appears. If you don't get a response within a month, send a follow-up letter or make a telephone call to the publisher's rights and permissions department.

It is likely that some publishers will send you their own forms to be filled out and returned. Some may levy permission fees (usually payable at time of publication) and/or request copies of the published book. You are responsible for all fees; we will send the complimentary copies. Some publishers will specify how the source should be acknowledged. Please keep track of these specifications and pass them along to your production editor.

Send us a copy of each request letter you send and each completed, signed, and countersigned agreement you receive. It is best to hold them until you have all, or most, of them. Keep copies of all agreements for your records.

## Other Kinds of Permissions

**AGREEMENT FOR SUPPLEMENTAL WORK:** If you arrange for someone to provide a Foreword for your book, or if someone other than yourself provides original artwork (photographs, drawings, etc.), this is considered a work-for-hire. The "author" of such material will need to sign an agreement for supplementary work. Notify the Press, and we will send out the agreement.

**ASSIGNMENT OF COPYRIGHT:** If your book is a compilation of unpublished works by other writers, each contributor must sign an assignment of copyright form. The purpose of the assignment of copyright form is to enable the Press to publish the chapter contribution, and to ensure that the contributor(s) will receive copies of the book when it is published. Without such signed consent, it is not possible for the Press to include any and all chapters. It is the responsibility of the volume editor to dispatch and collect these forms and, when a complete set is available, to return signed forms to the Press. It is necessary in the case of previously published contributions to obtain a signed **permissions agreement form** from the original publisher.

Below are some additional permission forms that you may need to use:

- photograph permission form
- cover photo permission form

## GUIDELINES FOR OBTAINING RELEASES

Since we have begun to publish much more material that is ethnographic and qualitative in nature, the need for signed release forms has grown considerably. Also, in light of the litigious nature of our present society and the changing standards of university and scholarly presses in general, we have become more rigorous in our effort to "protect" both the Press and our authors. The kinds of manuscripts requiring releases from individuals, teachers, children, schools, principals, school districts, etc. are quite varied. However, you can be almost certain that if your work falls into one, or more, of the

following categories, some release forms will be necessary: case study, ethnography, teacher research, and oral/life history. Even if you do not categorize your work in one of the above areas, if you use vignettes, portraits, or real-life examples, you may need to obtain releases.

Use the following guidelines to determine whether or not your writing, research, or artwork requires releases from subjects or school sites so that when we request copies of your forms it will not come as a surprise to you.

These guidelines will also facilitate the process of obtaining the necessary releases before submitting your draft manuscript to us. This will save us time at the later stages of development and production. Giving yourself time to receive the returned, signed releases from all your schools and subjects will greatly reduce the likelihood of not receiving them in time for publication. In turn, ensuring that the Press has received all of your releases before your manuscript goes into production will alleviate the necessity for you to re-write sections of your manuscript in order to “write out” or sufficiently disguise such subjects and school sites.

### **Instances in Which Releases Will Be Necessary**

There are many different instances within scholarly research books that require signed releases. We will try to point out the most common. There may be others in your manuscript that we have not accounted for here. You will work with your acquisitions editor to be sure you cover all the bases.

**CASE STUDIES, INDIVIDUAL PORTRAITS/PROFILES:** This refers to case studies, etc. that are the main thesis of your manuscript or that are a large percentage of the content of the work. In other words, your thesis would not be viable without the inclusion of this one (or several) case(s). In this case, **you must have a signed release form** from the individual(s) whose life, work, etc. will be profiled. Even if you have changed the person’s name and have tried to disguise their identity, you must have a release form. We recommend that you use pseudonyms and that the descriptive details of an individual be fictionalized. Of course, if the person is adamant in wanting his/her name to be given, that will be fine, but the release form must specifically state that the permission is granted for the use of the real name.

**DESCRIPTIONS OF INDIVIDUALS:** There may be many instances in which you utilize various people’s experiences/situations to provide relevant examples for your readers, but the individual cases do not make up a major portion of your text. These may or may not require releases. If you are using a person’s real name, the best and safest recourse is to have them sign an agreement:

*Public Figure:* A public figure is not just a famous person or a politician. Someone who is an employee of a school system **can be considered** a public figure within the parameters of performing his/her job (i.e. principal, superintendent, teacher, school board member). Whether or not a release is necessary for someone who is being considered a

public figure should be decided in conjunction with your editor. There is the consideration of whether the description of the person will be construed as favorable or not. If a public figure is described in a favorable light, there should be no reason not to request and obtain a release and we expect you to do so, unless you discuss it with us. Obviously, we are most at risk if the description can be construed as being derogatory. In these cases, if you have reason to believe that the person may withhold the release and/or cause other problems, it is best not to make the request and to alter the description so that they will not be recognizable. As long as we have every reason to believe that they will not be recognizable **to themselves or to others**, we have the right to use the material. Keep in mind that once you make a request and it is denied you are then in more jeopardy of reprisal. So, if you are uncertain, it is best to first discuss it with your editor.

*Parent, Child, student, etc.:* For use of material about someone who cannot be considered a public figure, a release will usually be necessary. However, there is consideration given for the length of the description, the total times within the manuscript that the particular person is referred to or quoted, and the nature of the portrayal. For instance, if you make a statement such as: “A student in the class had a learning disability and one of the ways the teacher dealt with it was...” there is no way of identifying the individual and even if there was, this is one fleeting, innocuous reference. We would not require a release for this sort of reference. However, if you stated that “A student from Wiley neighborhood, with green eyes, who was on the soccer team, had a learning disability and one of the ways the teacher dealt with it was...” there would be reasons to look into it and we would ask you to try to get a release if at all possible. We do make considerations for the total number of such instances within the manuscript and your ability to actually contact the persons involved.

**DESCRIPTIONS OF CLASSROOMS, ORGANIZATIONS, PROGRAMS, SCHOOLS, ETC.:** Again, the safest course of action is to obtain signed releases. If the school/program, etc. is described in a negative light, and you know you will have trouble obtaining the release, we will need to decide if it would be recognizable from the context of the book even if we attempt to disguise it (perhaps the study itself is commonly known). This is one of the trickiest areas and should be discussed with your editor as early as possible.

**CONVERSATIONS, DIALOGUE INTERVIEWS, TRANSCRIPTS (INCLUDING THOSE DERIVED FROM AUDIO OR VIDEO SOURCES):** If real names and situations are used, releases will be necessary. If it is not possible to obtain the releases, it will be the responsibility of the author to disguise thoroughly (including rewriting and paraphrasing).

As in the case of the descriptions of individuals above, consideration is made for the length of conversations, etc. If the piece you choose is very short (i.e., one or two lines) and innocuous and/or the person is not recognizable, a release should not be necessary. However, if there are many of these it will be best to make a “good faith effort” to get as many releases as possible and then discuss it with your editor (see below for a more in-

depth discussion of “good faith effort”). Again, the nature of the quotes, etc. is a factor. If, for instance, you state: “A student said that he did not like the curriculum,” it should not be a problem. However, if you state that “A student from Wiley neighborhood, with green eyes, who was on the soccer team said that her parents did not want her exposed to the curriculum due to their religious beliefs,” this might pose a problem.

**MATTERS OF PUBLIC RECORD:** It is **generally** allowable to use information and real names that are a matter of public record. This includes information in transcripts of court cases.

**CHILDREN’S WRITING OR ARTWORK:** In most cases, when reproducing writing or artwork from a child, a release signed by the parent or guardian will be necessary. Again, it is best if researchers obtain “blanket” releases whenever they are conducting studies, even if they have no current plans to write a book or article. Again, we recommend the use of pseudonyms and fictionalized descriptive details. Most of our books containing this type of material have many instances throughout the manuscript. Therefore, we do not *always* require that you have a release for each one. This decision, however, must be made in conjunction with your editor and will be based on several factors, such as: the percentage of the total number of such instances for which you are able to provide releases; the quality, length, and duration of the material; the importance the particular materials hold for your major thesis; whether the material is to be portrayed in a negative or positive light, and the likelihood that the individual or parent might be dissatisfied with its inclusion in the book. If it is not possible to obtain a release, it is safest to retain the persons real name (first name only, hopefully). This may seem contradictory; however, we have been advised by our lawyers that this would be the best course of action.

**OTHER UNPUBLISHED WRITING OR ARTWORK:** This would include journal entries, classroom papers/exams, personal letters, artwork, etc. The guidelines listed above for children’s writing and artwork should be followed.

**RECOGNIZABLE PHOTOGRAPHIC LIKENESSES:** If your book contains photographs taken by you or commissioned by you, and if recognizable persons appear in the photographs, the subjects must sign a picture release form, which the Press will supply. A parent or guardian must sign a release form for a photograph of a child. If it is not possible to locate the subjects, you must be able to document your attempt to do so.

Below are some more specific release forms, some of which you may need to use:

- artwork release form
- classroom release form
- interview release form
- photograph release form
- video release form

- school release form
- student release form
- writing release form

**PROCEDURE:** Use the **Status of Releases** form that the Press provides as a your log as you prepare your manuscript. Send a copy of this to your acquisitions editor along with your draft manuscript (or prior to this time, if it has been discussed with your editor). Your editor will confirm the needed releases and may also add to the list. Once you and your editor have ascertained which individuals, schools, etc. you will need to approach, you should begin sending the forms as soon as possible. The Press will provide a variety of blank release forms. You may use these as-is or alter them to fit your needs. Feel free to photocopy as many as you need or request additional ones if necessary. Give a due date of 2–4 weeks for return of the signed forms to you. You will need to send copies of all releases to your editor with the draft manuscript. If some are outstanding, you indicate on the log which ones and when we can expect them. You should let your editor know as soon as possible if you are unable to obtain any of the releases. Then you can decide together if some can be forfeited and/or if revisions to the text will be necessary to accommodate this. Since, in most instances, you will have used pseudonyms, you will also need to send a detailed list of where each case/vignette appears in the text, and the real and disguised names.

### **For Authors Who Already Have Release Forms**

*“Human Subject” Release Forms:* Some authors already have “human subjects” release forms. This is very helpful and you should let your acquisitions editor know right away if this is the case. We respect that in many cases the anonymity of the subject is of ultimate importance. However, it is imperative that we know which individuals, cases, etc. in the text are covered by such forms. It is also imperative that, if we cannot see the actual releases, we see the template of the form to be sure it does not preclude publication. As a rule of thumb, whenever education researchers conduct their studies, the standard forms should include a line stating that this material may be used at some future date for publication. This usually covers you for any publication of the material, provided you adhere to any other stipulations of the release form.

*Other Release Forms:* If you have other types of release forms, for individuals or for schools, school districts, etc., discuss this with your acquisitions editor to see if they will be sufficient. Again, the most important issue at this point is that the form does not preclude publication. If it does, then your editor will assist you in deciding in which instances you will need to obtain a new release form.

**PROCEDURE:** First, tell your acquisitions editor that you have release forms and send a template copy to your editor. If he or she does not tell you that you need more detailed or different forms, you can assume they will cover, at least, the *individuals* referred to in the manuscript. If this is the case, you just need to send copies of all of

them with the draft manuscript. Since, in most instances, you will have used pseudonyms, you will also need to send a detailed list of where each case/vignette appears in the text, and the real and disguised names. See the attached **status of releases** form and use it as a log. It will be okay if you are not at liberty to send the actual releases due to protection of subjects' anonymity. Again, you must make your editor aware of this situation.

### Some Additional Points

*“Good Faith Effort”*: There is such a thing as “making a good faith effort” to obtain releases. If you have many more instances of the above that you can deal with and/or if the study was conducted many years before (with no releases at that time) and you have no way of contacting people, your editor will be happy to discuss to this with you. Together we may decide that we can, in fact, publish your material without releases. However, the “good faith effort” means that you actually make an attempt and do not simply state that you could not get the releases. Such an attempt must be documented. Therefore you must put in writing to your editor the circumstances surrounding your effort to search out these people and your inability to actually track them down. We can usually come to some sort of agreement of what will be necessary to adequately protect you and the Press.

*Scholarly, Not-For-Profit Status*: Teachers College Press is a not-for-profit university press. The books we publish are considered educational, not commercial. All of this is positive in that our materials are not usually under a great deal of scrutiny and even if such scrutiny does develop, the fact that our goal is to inform/educate means that we have more leeway. This contributes to the fact that it is highly unlikely that anyone would ever initiate a lawsuit due to material published in one of our books. Moreover, if someone did initiate such a lawsuit it is even more unlikely that he/she would win. Therefore, you should not be inordinately worried about the financial pressure your research may cause you or the Press. However, this does not mean that you (or the Press) should take lightly the responsibility you have to your subjects. You should make every effort to comply with the guidelines set forth here and bear in mind the ethical nature of our undertaking.

*Disclaimer*: When we reach a point in the development of a manuscript wherein more releases are needed than the author is willing/able to obtain, we do give you the opportunity to write us a letter in which you detail any efforts made to contact the individuals quoted, note that you have sought to protect the privacy of individuals by omitting their names, and state that the material is being used for educational purposes. You should also note that you release the Press from any further obligation. Such a disclaimer usually reads as follows:

*I indemnify and hold harmless Teachers College Press against all claims, demands, suits, costs, damages, and legal or other expenses that the Publisher may sustain or incur by reason of any violation in the book of copyright, proprietary, or privacy right.*

## **MANUSCRIPT PREPARATION GUIDELINES**

### **PREPARING YOUR DRAFT MANUSCRIPT**

Approximately 3 months prior to the contracted due date of your final manuscript, your acquisitions editor will expect you to submit a draft of the complete manuscript or a draft of as many chapters as are written at that time (preferably at least half the manuscript).

At this stage we will do the in-house developmental edit of your manuscript. This entails looking at the overall structure of the manuscript as well as reviewing your adherence to our technical specifications. As you recall from the overview, this the time at which the acquisitions editor will give both content and formatting suggestions and then return the manuscript to you. You will then have several weeks, if not longer, to revise and prepare the final manuscript for submission. We find that this developmental edit is a necessary stage as it saves both you and our production department time at later stages and results in a superior finished product. Please understand, however, that this not the final editing. Your manuscript will be sent by the production editor to a freelance copyeditor during production.

**EDITED COLLECTIONS:** If you are working with an edited collection, the timing of our developmental edit can be extremely important. Our goal is a manuscript that is as cohesive as possible without putting the contributors through unnecessary rounds of revision. When you are a volume editor, you should work directly with the contributors until you have received drafts from them that you find to be essentially acceptable. At that point, review the submissions and send them to your acquisitions editor, along with comments or suggestions for further consideration. We will perform our substantive (developmental) edit of the chapters (as above) and return them to you. You should then incorporate your comments along with those of your acquisitions editor and return the chapters to their respective authors for final revision.

### **GENERAL DOCUMENT PREPARATION**

Word processors have made preparation of final manuscripts much easier, but they have also introduced new complications. At several of the production stages your book will go through—cast-off and copyediting, in particular—it is much easier for the Press, and therefore faster and more accurate, to deal with a standardized manuscript page, rather than one that takes full advantage of the capabilities of word processors and laser printers. For this reason the Press has established formatting guidelines for text that essentially mimic the kind of output produced by pica typewriters. (Note, however, that your laser printer's capabilities may be utilized in the preparation of camera-ready material such as tables and figures.) Therefore, the following instructions apply whether you are using a word processor or a typewriter.

- Use 8½ x 11" white paper, one side only.
- The manuscript must be double-spaced throughout, *including quotations, lists, notes, and references*. (Note that with 1" top and bottom margins, a normal 11" page will have room for a maximum of 27 lines.)
- Print on a laser (or inkjet) printer.
- Use the same typeface throughout the manuscript. It is best to choose a 10-pitch (i.e., 12 pt.) fixed-space typeface such as Courier rather than a proportionally spaced font like Times Roman: Courier is easier to work with both for estimating book length and for copyediting.
- Italic type, bold type, and other unusual faces are NOT acceptable as the main typeface. Boldface may be used for headings, but not for emphasis; underlining is preferable to italics for book titles, emphasis, and the like.
- Adjust the margins for a 65-character line and use that line length consistently throughout the manuscript. There should be at least 1" margins on all four sides of the page. (Note that 8½" paper minus 2" for left and right margins leaves 6½" for type, or exactly 65 characters when a 10-pitch [i.e., 10 characters per inch] font is used.)
- Do NOT justify the right-hand margin.
- End-of-line hyphenations that break words should be avoided.
- Refer to the earlier section for instructions on how to position the different levels of headings.
- Start each chapter on a new page.
- Numbering should be consecutive throughout the manuscript (e.g. do not begin each chapter with a new "page 1").

## QUOTATIONS

Type all quotations double-spaced. If they are short (up to 4 manuscript lines), run them into the text with quotation marks at the beginning and end. A quotation longer than four lines should be set off as an extract (block quotation). In this case, indent the entire quotation half an inch (5 spaces) at the left and do not use quotation marks. If the quotation is longer than one paragraph, begin subsequent paragraphs with a paragraph indent. Omissions within a quotation are indicated by ellipses; if the omission includes the end of a sentence, use four periods with no space before the first one. It is *not* necessary to use ellipses at the beginning or end of quoted material.

Citations for run-in quotations are placed after the closing quotation marks but *before* the final sentence punctuation: "...end of quotation" (Smith, p. 3). When citations follow a block quotation, which does not require quotation marks, they are placed *after* the final punctuation:

end of quotation. (Smith, p. 3)

## ENDNOTES AND REFERENCES

In the instructions that follow, “endnote” refers only to informative notes; **reference notes must be converted to in-text parenthetical citations**. Type all endnotes for each chapter on a separate sheet of paper that is clearly labeled (e.g. “Notes to Chapter 2). All notes should be typed double-spaced. Endnotes should be numbered consecutively within each chapter (i.e. the first note in each chapter is numbered “1”), and the notes page for each should be collected together at the end of the manuscript, preceding the references. Do **not** use your word processing program’s “footnote” tool. If there are only one or two notes per chapter, your editor may decide that they should appear at the bottom of the text page on which they occur; however, in the submitted manuscript they should always be typed on a separate sheet at the end of the text. Except for contributed volumes, all books published by the Press with more than a few notes will have a notes section at the end of the book rather than individual notes sections at the end of each chapter.

The cited references should be placed at the end of the manuscript. Entries are arranged alphabetically by authors’ or editors’ names; works by the same author are arranged by date. Like the rest of the manuscript, the references should be typed double-spaced. The first line of an entry should begin at the left margin, and subsequent lines of that reference should be indented three space; this style is known as the “hanging indent.” For example:

Ramsey, P. G. (1986). *Teaching and learning in a diverse world: Multicultural education for young children*. New York: Teachers College Press.

If your manuscript requires a different format for some reason, please discuss the situation with your acquisitions editor before you type the references.

The importance of preparing the notes and references in a consistent and standard form cannot be stressed too strongly. For references the Press recommends that you follow the guidelines in the *APA Manual* (pp. 215–281). If you have reasons to prefer another style manual, such as *Chicago*, these should be discussed with your acquisitions editor. The standard styles (*APA* and *Chicago*) differ from each other subtly on punctuation, capitalization, and placement of data, so be sure to use only one of them. You should keep your style guide readily available as you check and recheck your citations and references. You will also want to check that numbered notes are placed correctly within the text (usually after punctuation marks) and that the numbers correspond properly to the numbered notes for each chapter.

## FRONT MATTER

The following components of the manuscript comprise the front matter:

The **title page** must give the title, subtitle, and your name as you wish it to appear in the book and on all promotional matter.

The **copyright page** is prepared by your production editor, but if there is a long list of reprint permissions, you should prepare this list yourself. If you received a grant to support your research or the publication of your book, or if the work is a collection of conference papers, this, too, should be acknowledged on the copyright page.

If you wish to dedicate your work to someone, you will want to include a **dedication page**, which should follow the copyright page.

Next is the **table of contents**. For authored books, it should include part titles, chapter titles, and main (A) headings within each chapter. For edited collections, include part titles, chapter titles, and authors' names, but not headings or author's affiliations.

A **foreword** by a distinguished authority in the field can often make an important contribution to your book. It is your responsibility to contact the person you would like to write your foreword. Most people write forewords as a professional courtesy, but if payment is required, you should be prepared to pay it. Generally people are satisfied with a complimentary copy of the published book. Forewords should be brief—about 500 words. When you have a commitment from the individual to write the foreword, you should notify your acquisitions editor and provide the person's name, e-mail address, mailing address, and phone number. Your acquisitions editor will then send that person the necessary forms to sign and indicate a due date for the foreword. When the commitment is firm, you should send the foreword writer a copy of the manuscript. If you cannot provide the foreword writer with a copy of your manuscript, discuss the matter with your acquisitions editor, who can probably make the necessary arrangements.

You are responsible for preparing a **preface or introduction** in which you clearly and concisely state the reasons for writing the work, its scope, its principal features, how it is organized, and to whom it is directed. Sometimes it is appropriate to include the methods of research used or other background material. Remember, many potential buyers and readers look at a preface to determine if a book suits their interests or needs. Prefaces are always part of the front matter, but Introductions may be Front Matter or text—be sure to indicate which of these placements you prefer.

**Acknowledgments** of those who assisted in the manuscript preparation are usually given at the end of the preface. However, if the list is very long, it may be better to have a separate acknowledgments section.

## APPENDIXES

Some books may require one or more appendixes containing detailed material that amplifies the subject of the work. Examples are materials used in classrooms, lists of agencies and their addresses, the text of relevant documents, and long tables or charts. Each appendix has its own heading and should be designated by a letter. References to appendix material should be included at appropriate places in the text.

## ILLUSTRATIVE MATERIALS

All photographs, charts, maps, line drawings, and the like should be placed in a folder (or folders) marked “Illustrative Material” and placed at the back of the manuscript. Whenever possible, computer files for illustrative matter should be included on disk (files in Word, Powerpoint, Illustrator, Quark, etc.). Whatever the final format of the artwork—tif, jpg, gif—they must be supplied in separate files, not embedded within word-processor document files.

All artwork should be labeled as figures, both in the text and in the captions or legends. They should be numbered consecutively within each chapter (e.g., Figure 5.1, Figure 7.1). Captions, brief identifications of the artwork—and credits when necessary—should be typed double-spaced on separate sheets at the end of the manuscript following the references.

All figures should be referred to in the text by number. **do not** say, “As the following figure shows...” and the like because the book design may require the figure to be placed on a different page. Clearly indicate approximately where each figure (and table) should appear. In the manuscript on a separate line type instructions such as:

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INSERT FIGURE 4.1 NEAR HERE

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Authors are responsible for providing original camera-ready copy of all drawings, maps, charts, and the like; duplicate copies are not acceptable. Please follow the directions discussed below for the particular kinds of artwork your book includes. If finished artwork of satisfactory quality or editable electronic files cannot be provided, the Press will arrange to have a professional do the artwork and charge the cost against your royalty.

**ELECTRONIC AND DIGITAL ART:** Please visit the following link on the TCP website for more information on supplying electronic files, digital art and photographs, and using digital cameras: <http://www.tcpress.com/design.html>.

**PHOTOGRAPHS.** Photographs should be black-and-white glossy prints, although color prints or transparencies can be used in special cases. Do not use paper clips or write in the center of the back, as this may damage the front surface. Each item should be clearly marked on the back edge in pencil indicating the figure number by which it is

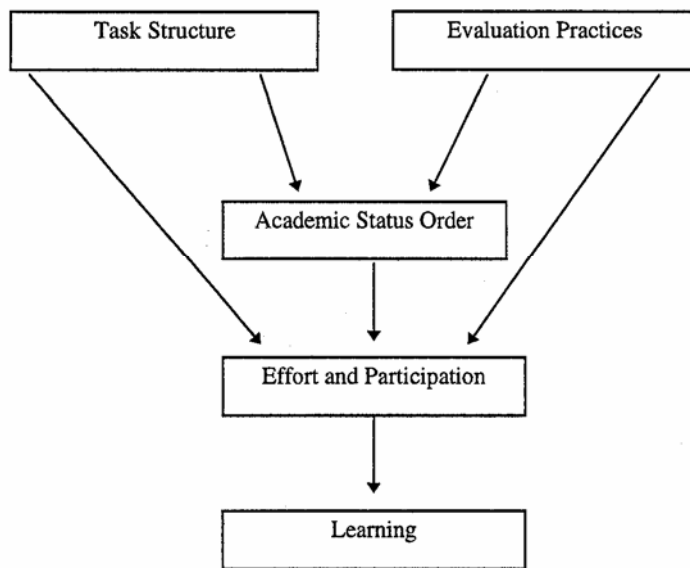
referred to in the text or the chapter and manuscript page where it should appear if there is no text reference.

**LINE DRAWINGS.** Original line drawings, not photocopies, must be sent with the manuscript; they must be black ink on white paper and may not have color in them or be on colored stock.

**OTHER FIGURES.** Figures other than photographs or strictly line drawings are handled differently. The figures discussed in this section are figures that are made up entirely of words or are a combination of words and line art (for example, see Figures 1 and 2). Generally the Press will create electronic camera copy from your disk, or you will be expected to provide camera-ready copy of these kinds of figures at a later date, but you should not provide the final camera copy with your manuscript; a sketch of the art as it is to appear will be sufficient. There are two reasons for this. First, it is likely that the words in these figures will be copyedited, necessitating revisions in the final copy. Second, the proportions of the figures may have to be changed to accommodate the space requirements of the book page.

**FIGURE 1: Classroom Social Structure**

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**FIGURE 2: Teacher's Plan for Centrifugal Force Activity**

**Purposes:** Predict. Observe. Compare.

Use the term "centrifugal force." Differentiate centrifugal force from other forces.

**Materials:** Wooden spools, cardboard squares, and other small objects suspended from strings; wooden tops; and meter stick.

**Organization:** 8-12 children at a time work with teacher.

**Procedures:** Compare the weight of spools, cardboard, and other small objects.

Twirl each object suspended from a string.

Use a meter stick.

As you prepare drafts of these figures for submission with your manuscript, keep in mind that the final printed pages will not be the 8½ x 11" typewriter page size, but the book page size—typically 6 1/8 x 9". We usually reformat figures to fit. It will help both you and your editor if you type or draw within these dimensions, even for your draft. Never include figures on the same manuscript page with regular text; they must always be on a page of their own.

**TABLES.** As with word figures, you will be expected to supply editable drafts of tables with the final manuscript. At a later date the Press will generate electronic camera-ready copy for the tables in your book. Your tables should be typed double-spaced on separate sheets and grouped together at the back of the manuscript. They should be numbered consecutively within each chapter (e.g., Table 7.6, Table 7.7), and computer files should be included. Tables are difficult and costly to set in type and the Press therefore creates its own camera copy whenever possible. Since tables also cause typing and page layout problems, they should be used sparingly; if the gist of a table can be described in prose, do so. Tabular material such as two- or three-column lists may be treated as tables or can appear in the text proper with or without titles. Table 1 is an example of a well set up table. Follow the directions under "Other Figures" (above) when typing tables. Tables should be created using the tabling capabilities of your word processor (preferably Microsoft Word) or with tabs separating columns.

**TABLE 1: Illiteracy and Grade School Enrollment**

Country	Percentage Illiterate	Ratio of First Grade School Enrollment
Somalia	95	13
Ethiopia	93	17
Chad	93	33
Senegal	90	38
Mali	90	18
Democratic Yemen	90	70
Sudan	85	38
Bangladesh	77	56
Guatemala	62	43

Source: World Bank Sector Working Paper, "Education," December 1974, table 3, pp. 18-19.

## MANUSCRIPTS ON DISK

As word processors have become more and more common, new possibilities have emerged to take advantage of technological change. Whenever possible, we use an author's word-processor files for typesetting, which can both shorten schedules and reduce the likelihood of printer's errors.

There are several points to bear in mind as you prepare your word-processing file:

- Make note of any special characters not found on a standard typewriter keyboard, since typesetter's software often strips these out during the file translation process.
- Avoid using special characters that have standard keyboard equivalents; for example, use two hyphens for a dash rather than a special dash character.
- Be sure to use your word processors formatting capabilities for setting off indented material; do not use "hard returns" (i.e., the "enter" key) and spaces (or tabs) to indent extracts, lists, and the like.
- Do not use a word processor's automatic footnoting, since the note numbers and footnote (or endnote) text are likely to be lost in conversion; instead, type the note numbers at their appropriate location in the text and group all the notes in a separate "Notes" section at the end of the book (or chapter, in the case of an edited volume), preceding the references.
- Do not use special word processor features to embed figures and tables in the manuscript—tables and "word" figures should be in separate files, and figures involving graphics (boxes, arrows, images, charts, etc.) should be supplied as hard copy and application files.
- Make sure you have a separate file for each chapter, and also include separate files for each element of front matter (table of contents, introduction, etc.), back matter (appendix, references, about the author, etc.), and any tables and figures.
- Save each individual chapter, front matter, and end matter section (table of contents, acknowledgments, etc.) as a separate file on the disk. This will make it easier for us to be sure that we have everything in one place.
- Use filenames that enable us to tell what chapter a file is (e.g. "Intro," "TOC," "Chap1," etc.). Avoid using abbreviations of chapter titles for filenames (e.g. tcpag for "Teachers College Press Authors' Guide"); it is not clear.

## MANUSCRIPT PREPARATION CHECKLIST

- The edited draft of the manuscript with all our yellow tags intact.
- Two copies of the complete manuscript for TC Press (Keep an additional copy for yourself). **This includes:**
  - Title Page
  - Table of Contents (Short—as to appear in final book).
  - Table of Contents (Long—as a book outline with all subheads listed and appropriately indented).
  - Foreword (if applicable, enclosed or date to come).
  - Preface (if any).
  - Acknowledgments (if any).
  - Introduction (if any).
  - Brief Biographical sketch of each author/editor (and contributors).
  - References.
  - Tables (if any, give number).
  - Figures (if any give number).
  - Photographs (if any, give number).
  - Appendixes (if any, give number).
  - Sheet listing all figure categories.

### Other Items That Are Not Part of the Manuscript

- Disk with each chapter in a separate file and tables and figures in separate files.
- List of all contributors' names; home, office, and e-mail addresses; telephone numbers; and social security numbers.
- Assignment of copyright forms for each chapter.
- List of dates when you will not be available, for 6 months after the manuscript is sent to us.
- List of special conferences/organizations you plan to attend.
- All permissions letters received for use of copyrighted material beyond fair use (including text, extract, tables, figures, illustrations, and photographs).
- All releases received from individuals (if necessary).

### Double Check

- Everything is typed double-spaced including references, figure captions, long quotations, and endnotes.
- Manuscript pages are consecutively numbered throughout, from the first to last page of the manuscript.
- All figures are identified by the double-number system.
- Author-date reference style is followed throughout.

## **SUBMITTING ART FOR PUBLICATION**

When we scan art, we make adjustments that often cannot be made to electronic files. For this reason, we strongly suggest that you supply originals as well as any electronic files that you may have. There will be instances when this is not possible, for instance, a student may not wish to relinquish an original painting but will be happy to supply a photograph or a scan. Here are some basic guidelines for cases like this:

### **What to consider when supplying electronic files:**

1. If you are supplying scans, be aware that the minimum acceptable resolution is 300 dpi at reproduction size. For our typical 6" x 9" book, this is 4.5" or 27 picas wide.
2. If you are supplying tables or graphs, be aware that the programs of choice are Microsoft Word, Microsoft Excel, or Adobe Illustrator. The use of Microsoft Powerpoint and Microsoft Publisher is strongly discouraged. JPEGs and TIFs for line art are not acceptable.

### **What to consider when supplying art:**

1. If you are supplying color art that will be reproduced in grayscale, does the art have colors of similar value? If so, the contrast may be lost even if the actual colors appear very different from each other. To get an idea of how your supplied art will appear in the book, make a photocopy of it and assess the contrast between lights and darks.
2. If you are supplying light pencil sketches, be aware that slight distinctions and fine lines may be lost in the halftoning process.

### **What to consider when supplying photographs:**

1. Digital prints (color photocopies and high-res inkjet prints for example) are not acceptable as they are composed of line or dot screens that will be exaggerated in the scanning and printing processes.
2. We prefer glossy black-and-white photographic prints, minimum 5" x 7". Pebbled, matte, or other finishes will scatter light during the scanning process.
3. We can convert color prints to black-and-white if necessary, but the results are not always as sharp.
4. Color transparencies (slides) must be converted to prints or scanned, either of which result in lower quality.
5. Pre-printed art, such as a photograph from a newspaper, has already been "halftoned"; it has a dot pattern that will interfere with the one being used in your book.

### **A special note on digital cameras:**

Unless you are experienced in using digital cameras for offset reproduction, the use of them is strongly discouraged. Even if your files technically conform to our resolution standard of 300 dpi, most digital cameras do not produce scans of sufficient resolution or detail for adequate results.

## MANUSCRIPT SUBMISSION

### Final Steps

**INSERTS AND CORRECTIONS.** When you make your final check of the facts, dates, spellings of personal and place names, quotations and their sources, consistency of punctuation and capitalization, and form of the references and notes, you may well find that some corrections and inserts are necessary. If the corrections are short, they can be inserted between the lines of the manuscript. Cross out the deleted material with dark pencil and write the correction in the space above the deleted words. Use sharp pencil and print clearly using normal capitalization; do not write in all caps! If a whole paragraph or a number of lines need to be added, these should be typed on a separate page, which is placed behind the page where the insertion is to be made. Use a large caret mark (^) and print instructions in the margin (e.g., “Insert page 12-A”). If many corrections are made on one page, the page should be retyped. As mentioned earlier, any changes made on disk must be included in the final printout.

**PAGE NUMBERING.** When you are satisfied that your manuscript is as complete and accurate as you can make it, it is time to number the pages. It is possible that you have already numbered the pages by chapter (e.g. 5-1, 5-2, 5-3, etc.). You should now number the manuscript consecutively throughout in the upper right-hand corner with a pencil or pen. Number the front matter with lower case roman numerals; the rest of the manuscript is numbered consecutively with Arabic numerals. The order here is: text proper, appendices (if any), glossary (if any), notes, bibliography/references list, “about the author (or “about the editors and contributors), tables, and the captions (and credits) for the illustrations and figures. In a contributed volume, each chapter’s endnotes and references are placed at the end of that chapter, with the notes always preceding the references. (If you are the editor of a contributed volume and plan to compile a master reference list for the whole book, please consult your acquisitions editor.)

**RECHECKING ENDNOTES AND REFERENCES.** Recheck endnote numbering to assure that revisions have not introduced errors in correspondence between text references and actual notes. Also make sure that the reference lists reflects any additions or deletions made to in-text source citations and that all sources cited in the text are actually listed in the references.

### Submitting the Manuscript

All manuscripts should be submitted in hardcopy and on disk(s) (or emailed files). It is imperative that the printout and the disk that accompany it be **identical**; if you make last minute changes on disk, be sure to print them out and include them. We ask that you do not staple, clip, or in any way bind the pages of the manuscript; the sheets should all be loose and held together only with rubber bands.

Do not forget to keep duplicate files for yourself. Confirm that the hardcopy printout of your manuscript is as up-to-date as the files on the disk. We will use the electronic files to typeset your work.

### **Shipping the Manuscript**

The file or files containing the illustrative matter should be taped inside sturdy cardboard so that the art will not be bent or torn in any way during shipment, and the computer disk should be similarly protected. These and the manuscript should then be wrapped securely, so that it is not damaged during shipping. Do not staple, clip, or in any way bind the pages of the manuscript; the sheets should all be loose and held together only with rubber bands. The package should also contain a sheet with sending and receiving addresses, in case the shipping label becomes defaced or detached. Be sure to mark it to the attention of your acquisitions editor.

We recommend sending manuscripts by FedEx or UPS as we find these carriers ensure a fast and safe arrival of your documents. Express Mail is a possible though often more expensive alternative. Please address the manuscript to the attention of the acquisitions editor. Again, before shipping your manuscript, **be sure you have a copy of everything in the package!**

## **THE PRODUCTION PROCESS**

### **WHEN YOUR MANUSCRIPT ARRIVES**

When your final manuscript has been received at the Press, it will be reviewed by the acquisitions editor and the senior production editor for final acceptance. At this point your final manuscript is being checked to assure that content has been changed according to previous conversations and correspondence with the acquisitions editor, and that the manuscript is sufficiently clean and readable to be copyedited and typeset. If you have followed our instructions on preparing the manuscript, this should not be a problem.

After the manuscript has been accepted, a calculation (“cast-off”) is done to determine its length in book pages and an estimate of costs is prepared. The manuscript is circulated to the editorial/production manager, the production editor assigned to it, the marketing and publicity managers, and the Press director. A staff meeting is held to discuss procedures and plans for the marketing, editing, and production of your book, as well as its title and retail price. The production editor then further reviews the manuscript to prepare directions for freelance copyediting. These preliminary steps usually take 2 weeks.

The production editor assigned to your book will supervise your manuscript through the production process, including copyediting. Production editors typically contact authors and introduce themselves at about the time that manuscripts are sent to the

copyeditor. Your production editor will be your main contact with the Press from this point on, though you will still be contacted by acquisitions and marketing.

## TIME REQUIRED FOR PRODUCTION

Since all books have unique characteristics, it is impossible to predict with precision how long it will take to produce your book, but it generally takes 8–9 months from the time a final manuscript is approved. Obviously a long manuscript with many tables and illustrations will take longer to produce than a shorter manuscript with straight text. Moreover, there are many factors beyond the Press’s control—such as paper shortages, strikes, overloaded schedules at compositors and printers—that can and do slow up the process. You will always be given due dates when materials are sent to you. Failure to meet these deadlines will delay publication.

Thus, all manuscripts go through a series of steps to be transformed into a printed book. In addition to your editors, the process involves copyeditors, typesetters, proofreaders, printers, cover printers, and indexers. The steps that authors are involved in will be described briefly below.

## EDITING YOUR MANUSCRIPT

Your production editor will send your manuscript to a copyeditor who will check for grammar, spelling, punctuation, capitalization, agreement of subjects and verbs, tenses, discontinuity, repetitious, awkward language, stylistic inconsistencies, and the like. Changes like these will be made without consulting you. Changes of substance or meaning, requests for clarity or further explanation, and other suggested changes (called *queries*) will be brought to your attention on post-it notes attached to the right side of the manuscript pages near the point where the query occurs. Although copyeditors do pay attention to apparent errors of fact, logical lapses, and additional permissions that may be necessary, these areas remain primarily the author’s responsibility.

After the copyediting, the production editor returns the manuscript to you; generally, this occurs about 8 weeks after the manuscript’s receipt at the Press. In addition to the questions on the flags, you will receive a cover letter explaining in general the kinds of changes that have been made and offering overall suggestions for improvement; it will also specify the date by which the manuscript must be returned, usually in 3 or 4 weeks. You should answer all the questions on the flags either with an “OK” or a clarification on the opposite side of the flag, on a new flag, or on a separate sheet of paper. **Under no circumstances should you remove the flags or change or erase any of the editor’s marks.** If you disagree with any of the changes, write out your objections on a separate sheet of paper and clip it to the appropriate page. Try to avoid writing on the pages, but if you must make any changes on the manuscript, use a pencil of a color different than that of the editor. **Do not write in ink.** Flag these changes for the editor to check.

This is the last time you will see the manuscript before it goes to the typesetter, so this is the time to make any final changes, updates, or deletions. Special care should be given to all tables, credits, spellings of proper names, quotations, and bibliographic citations.

Changes after this point will be costly and time consuming, and you may have to share in the cost, as specified in your contract.

If pages within your manuscript require retyping, be sure to return the original, edited pages along with the new ones. If substantial insertions or deletions are made, be sure to recheck endnote numbering and entries in the bibliography to see if an adjustment is required.

Do **not** make changes to computer files and submit a new disk. Your production editor will use your original disk for typesetting. If for some reason a new disk and printout are desirable for a particular section, be sure to contact your production editor to work out the best means of handling this.

After your manuscript is returned, your editor will review it carefully, incorporating your additions and changes. At this point type specifications will be drawn up and other details taken care of so that the manuscript can be sent to the typesetter. The manuscript will generally go to the typesetter within 3 or 4 weeks after you have returned it to the Press.

## PROOFREADING

As soon as proofs have been received from the typesetter, a set will be sent to you for proofreading. Simultaneously, the master set of proofs is read against the original manuscript by a professional proofreader, and another set is sent to an indexer. However, you are also expected to read the proofs promptly and carefully, particularly for errors of fact and misspellings of proper names, things that proofreaders cannot be expected to catch. Do not rewrite or “polish” the proofs—this should have been done when the manuscript was returned to you after copyediting.

Remember, any changes made at this stage and later are progressively more expensive and troublesome in other ways. Changes made in proofs are done by hand and are charged by the hour. Author’s alterations in excess of 5% of the original cost of composition will be charged to your royalty account. Even small changes, such as “a” to “the” or “was” to “has been” may necessitate resettling two or three lines, or even more. If you need to make a deletion, balance it with an addition of the same number of characters in that line or in a line above or below; likewise, additions should be balanced with deletions. A change in the number of characters in a line early in a paragraph may require resetting the entire paragraph—an expensive job. Resetting material may also introduce new errors, and the extra time required for both typesetting and proofing changes may cause serious delays in schedules. It cannot be stressed too firmly that only changes that are absolutely necessary should be made on proofs. Additions or deletions that affect pagination must be avoided because of their affect on costs, schedules, and the accuracy of the index that is being prepared simultaneously with your proofreading.

Proofreader’s marks and their meanings are listed in the *Appendix*. Changes and corrections on typeset proofs are written in the margins next to the line on which the change is to be made. Use a colored pencil and print legibly. You may well find errors that were made by the printer; in these cases, mark them PE.

**Proofs should be returned to your editor as soon as possible.** A return date, typically 3 or 4 weeks after the receipt, will be specified in the letter that accompanies the proofs, but an earlier return will be extremely helpful. If some delay in returning the proofs is unavoidable, please notify your editor as soon as possible. Bear in mind that if you are late, it is likely to delay the publication date of your book.

## **REVISED PROOFS**

Your editor is responsible for making sure that errors and changes marked on first proofs have been correctly reset in revised proofs, and authors do not ordinarily receive a set of these revisions. If you feel an exception to this policy is necessary, discuss this with your production editor.

## **INDEXING**

Except for certain classroom materials, all Press books require an index. Your production editor will arrange for a professional indexer to do the work, and the cost of preparation will be charged against royalties. Although we prefer to hire a professional indexer, you can choose to make your own index.

If you elect to do your own indexing, several considerations must be borne in mind. Since indexes cannot be compiled until page proofs are available, authors who make their own indexes must complete indexing and proofreading simultaneously. The time constraints involved make author-made indexes inadvisable. If you plan to make your own index, you must discuss procedure and requirements with your editor.

If you have special concerns about an index being prepared by a professional indexer, you should discuss this with your editor.

## **PROMOTIONAL COPY AND COVER DESIGN**

The Press will write a short description of your book to be used in advertising pieces and in our catalog. This copy will also appear on the back cover of your book. This description will be sent for your approval at about the time that you are proofreading. You may also want to offer suggestions regarding cover design and color. You should communicate your preferences to your production editor by the time you return the copyedited manuscript. Any such suggestions will be considered, but the final decision rests with the Press. For guidelines on how to submit cover art for consideration, see the section on illustrative material, or visit <http://www.tpress.com/design.html>.

## **PUBLICATION**

Sample copies of your completed book usually arrive in our office 2 days after binding. We send one of these sample copies to you by first-class mail to arrive within a few days. Your contract specifies how many complimentary copies you are to receive and also indicates your discount for additional purchases of your book.

## **SUBSEQUENT PRINTINGS**

If your book sells well during the first years after publication, the Press will probably decide to “reprint” it. This means the original printing negatives will be used by the printer to produce exact copies of the original book. However, it is often possible to make *small* changes and correction that do not affect the lengths of paragraphs or pages. Therefore, if you discover any misspellings, erroneous dates, incorrect numbers, or other errors in the printed book, be sure to let your production editor know. When the inventory of your book is running low and a reprint seems advisable, you will be asked for any corrections you feel are necessary. As the Press’s discretion, these will be made in the second printing (if time constraints permit) or will be held for the third printing. You will not be asked for corrections again, so if you later find still more, pass them along to your production editor.

## **MARKETING**

The Press uses a variety of methods to market its publications. Based on information you provided in the Author’s Questionnaire, the marketing department develops a program designed to announce publication to the target audience. Prompt return of the Author’s Questionnaire is therefore essential.

The marketing department works on the promotional aspects of your book’s production. Unlike the acquisitions and production departments, in which an individual editor will be assigned to your project, in marketing you will work with different people on different aspects of promoting your book.

## **PROMOTIONAL MATERIALS**

**PROMOTIONAL/BACK COVER.** Using suggestions from the Author’s Questionnaire and our launch meeting, the publicity coordinator will work with you to contact and send manuscripts to potential endorsers. These blurbs appear on the back cover of the book and in our catalog and promotional materials. The copy for your book’s back cover will be developed in the marketing department. Typically, you will be contacted by the direct mail manager 4 weeks before your book goes to the printer for your approval of the back cover copy.

**DIRECT MAIL.** In addition to being listed in the annual Press catalogs, all publications are routinely included in direct mail campaigns. Brochures are sent to individuals in the appropriate markets around the time of the publication of your book; it will also be listed in subsequent mailings to those markets. Direct mail announcements are normally distributed to college faculty and administrators, professional membership organizations, school personnel (both supervisory and classroom), state and federal education agencies, customer lists, selected bookstores, public and university libraries, and professional journal subscriber lists. A mailing distribution can be 10,000 to 90,000

pieces. The Author's Questionnaire is where you specify what mailing lists and journals you recommend. After the direct mail campaigns are completed, the marketing manager will send you the catalogs and flyers and a list of the groups that received them.

**SPACE ADVERTISING.** Some space advertising may be carried out in conjunction with the direct mail program. Such ads are placed in selected scholarly and professional journals, as well as in organization newsletters.

## **PUBLICITY**

When the subject of a book is determined to have broad public as well as professional appeal and interest, a press release to selected nationwide media is issued. When possible, proofs or advance copies of the book are sent to key book review editors and professional organizations with a letter soliciting their interest in the publication. Subsequent requests for interviews will be coordinated by the Publicity Coordinator.

When appropriate, materials are submitted to book clubs for possible sale to them. We also send out review copies of publications to appropriate journals. Before publication, we send authors our magazine review list and ask that they designate which journals should receive copies. Be sure to respond to this inquiry when it arrives.

**CONVENTIONS.** The Press normally exhibits at 10 or 12 annual national education meetings throughout the year. When it is not possible for the Press to participate on an individual basis, it sends books for display through a cooperative exhibit program.

An extremely important venue for getting the news out about your new book (as well as for generating sales) will be your various talks, presentations, and/or workshops. The outreach coordinator will work with you to either have your book available for sale, or to display it at those meetings that we are unable to attend. We urge you to notify us about any event where you are presenting as soon as possible, but no less than a month in advance so that we can follow up with the organizers.

**DIRECT SALES.** Although most of our sales are generated through mail campaigns, the Press also has several distributors and agencies that promote and sell its publications. In addition, the Press has contracts with organizations that are responsible for international marketing and sales. If you know of any organizations that might be interested in bulk sale, the Publicity Coordinator can send a press release and review copy for their consideration.

## Publicity Pointers

The easiest, and often the most effective, marketing strategies involve using your local, personal, and professional connections. Here are some ways to increase visibility and ensure a healthy and long life for your work:

- E-mail friends and colleagues to announce the book. The Press can have electronic flyers available, at your request.
- Send the press release to your local paper
- Write an opinion or editorial piece for a local or national newspaper based on your book.
- Send an announcement to any education reporters or book reviewers you may know. The Press can send an announcement (with a personal note from you) and a review copy, if you feel it is appropriate. Please provide any relevant contact information.
- Stop by local bookstores to introduce yourself to the manager or event coordinator. Often times, especially in independent stores, they will have a section for books by local authors. Give them a copy of the press release, a cover if possible, and mention that you are available for signings.
- Tell your university's public relations department that the book will be released soon and ask for their help in publicizing it.
- Send the press release to the universities from which you hold degrees. Most have an alumni magazine that will mention upcoming books.
- Notify all the associations you belong to about the book. If possible, announce the book on their list serv or e-mail the members. **List servs do not accept book announcements from publishers.**
- Encourage friends and colleagues who have read the book to post positive reviews on Amazon.com and Bn.com
- Arrange a panel or session at professional meetings that highlights the work you have done for the book

## APPENDIX: Proofreader's Marks

Proofreaders' Marks		
OPERATIONAL SIGNS	TYPOGRAPHICAL SIGNS	
 Delete	 <i>ital</i> Set in italic type	
 Close up; delete space	 <i>rom</i> Set in roman type	
 Delete and close up (use only when deleting letters <i>within</i> a word)	 <i>bf</i> Set in boldface type	
 <i>stet</i> Let it stand	 <i>lc</i> Set in lowercase	
 # Insert space	 <i>caps</i> Set in capital letters	
 <i>eq #</i> Make space between words equal; make space between lines equal	 <i>sc</i> Set in small capitals	
 <i>hr #</i> Insert hair space	 <i>wf</i> Wrong font; set in correct type	
 <i>ls</i> Letterspace	 X Check type image; remove blemish	
 ¶ Begin new paragraph	 V Insert here <i>or</i> make superscript	
 □ Indent type one em from left or right	 ^ Insert here <i>or</i> make subscript	
 ] Move right	PUNCTUATION MARKS	
 [ Move left	 ^ Insert comma	
 ] [ Center	 ∨ ∨ Insert apostrophe <i>or</i> single quotation mark	
 □ Move up	 “ ” Insert quotation marks	
 □ Move down	 ○ Insert period	
 <i>fl</i> Flush left	 <i>set</i> ? Insert question mark	
 <i>fr</i> Flush right	 ; Insert semicolon	
 = Straighten type; align horizontally	 ∨ or ∨ Insert colon	
    Align vertically	 = Insert hyphen	
 <i>tr</i> Transpose	 <u>—</u> Insert em dash	
 <i>sp</i> Spell out	 <u>—</u> Insert en dash	
	 <i>for</i> ( ) Insert parentheses	