

EXPOSITIONS: Interdisciplinary Studies in the Humanities
Guidelines for Authors
June 2007

I. General Points

Expositions is an academic forum for interdisciplinary studies. Our scholarship is grounded in the individual academic disciplines but engaged in a broader investigation of our common humanity. Acting on the Augustinian principle that nothing human is foreign to the sympathetic heart, we seek contributions which explore life in all its dimensions and from varying perspectives. *Expositions* fosters active, even radical, conversations among the disciplines through essays that benefit teaching, research, and the life of the academy.

When and What We Publish

The journal is published twice a year, in the spring and fall.

a. Spring (themed) issue

Each spring issue is devoted to a common theme. In 2007 and 2008 the spring issues will be by invitation only. We will soon be inviting manuscripts for the Spring 2009 issue.

b. Fall (open) issue

Essays in the fall issues are open submission. We are interested in work that demonstrates how an academic discipline speaks to the concerns of a wider audience of teachers and scholars. We are especially interested in exchanges in which two or more scholars of different disciplines respond to a common question. Most of the scholarship we publish consists of careful interpretation of significant texts in the Western tradition, but we also welcome the opportunity to place these texts in conversation with non-Western texts, with music, drama, and the visual arts, and with original works of poetry.

Expositions publishes articles in the following categories:

1. Full-length essays (between 4000 and 7000 words);
2. Interdisciplinary exchanges (multiple articles, each 2500 – 5000 words), in which two or more authors address a common question of broad interest to humanities scholars;
3. Review articles (3000-5000 words), consisting of a scholarly essay on a book (or body of work) of interdisciplinary interest in the humanities;
4. Book reviews (usually 500-750 words). Please note that we do not accept unsolicited reviews. If you are interested in reviewing books for *Expositions*, please contact our book review editor, John-Paul Spiro (johnpaul.spiro@villanova.edu).

Inquiries

All questions should be addressed to our managing editor:

Peter Busch
peter.busch@villanova.edu
1-610-519-6965

II. Submitting a Manuscript

General Style Requirements

Please observe the following guidelines in preparing your manuscript for submission:

1. Format the document with numbered pages and standard margins, single-spaced text, endnotes rather than footnotes (see Section III, References below), and a separate “Works Cited” section.
2. *Expositions* conforms to the stylistic conventions outlined in the *Chicago Manual of Style*, 15th ed. Referencing in the text and in endnotes should follow the author-date system, as explained in chapters 16 and 17 of that text. Note, however, that we do capitalize significant letters in the titles of books and articles in Works Cited lists.
3. If your manuscript is accepted, you will be asked to prepare it for publication according to the detailed requirements listed in section III, below. We strongly encourage you to follow these instructions already in your original submission.

Ensuring a Blind Peer Review

All articles are peer reviewed. To insure the integrity of the blind peer-review we need to preserve the anonymity of authors and reviewers. Therefore when preparing your article for submission please take the following steps:

1. Remove your name entirely from the text. If you cite your own publications, be sure to substitute the word “author” for your own personal details and for the actual title of your work cited.
2. With Microsoft Office documents, author identification should also be removed from the properties for the file (see under File in Word), by clicking on the following, beginning with File on the main menu of the Microsoft application: File>Save As>Tools (or Options with a Mac)>Security>Remove personal information from the file properties on save>Save.
3. On any PDF uploaded, remove author names from Document Properties found under File on Adobe Acrobat.

Online Submission

All original submissions and revisions should be made through the Journal's online submission site (see the *Expositions* homepage on the Equinox website www.equinoxpub.com and go to Information for Authors).

Step 1: Confirmation of Copyright

You will be asked to confirm that you hold copyright in the material being submitted and/or that permissions have been cleared to reproduce any included copyrighted material. The journal accepts only original articles which have not been previously published. You will need to clear copyright for any copyrighted material you quote or use, including artwork. Please refer to separate PDF (Permissions Guidelines for Authors).

Step 2. Metadata

At Step 2 you will be prompted to supply various types of information known as metadata. This includes a 150-word abstract (except for book reviews), three to five keywords, a short biographical statement including recent publications, your contact details (please include your full name, title and postal address) and appropriate Library of Congress subject classification code/s. This metadata facilitates the indexing of your article once it is published thus leading to more citations and greater readership.

Step 3: Main Text

You will then be asked to upload the main body of your article. This part of your submission should be in MS Word and should be SINGLE spaced (including quotations and excerpts, notes, references, tables, and figure captions) and the pages of the manuscript should be numbered. **PDFs** are not acceptable for submission of articles; however, you can upload a PDF as a Supplementary file following submission of your Word file.

Step 4: Supplementary Files

A separate step in the submission process allows you to upload supplementary files. Supplementary files (SFs) are to be used for figures or photographs/artwork, but not for tables, which should be included in the main text. Each such figure should be entered as a separate file. SFs can also be used to provide other material, such as audio or video, for consideration in the online version of the journal; when this is the case please explain in a note to the Editor (at Stage 1 of the submission process). Finally, you may use SFs to notify the Editor of any features that would be required at the layout stage or to clarify font usage.

Steps 5& 6

These are confirmation stages allowing you to make changes and to confirm that everything is accurate.

Review of Submissions

All submissions are evaluated through a double-blind review process, and may include review both by editorial board members and external reviewers. Submissions for publication should be sent by email to the Editor (see publication page of this issue). The Editor will make every effort to have all submissions evaluated in a timely manner. The Editors reserve the right to make changes in the interests of clarity, brevity or uniformity of style.

Confirmation of your submission will be emailed to you. The review process takes between 12 and 16 weeks.

III. Preparing Accepted Manuscripts for Publication

The following points are essential if your submission is accepted and you are preparing the manuscript for confirmed publication. However, we recommend that you follow these guidelines throughout the submission process, particularly if your article includes figures or artwork.

Pagination and Spacing

Manuscripts should be formatted using single spacing, with pages numbered consecutively throughout.

Verbal Style and Spelling

Spelling: Preferred spelling follows North American spelling and punctuation, but contributors may opt to use British or Canadian standards of spelling but must stipulate this at the time of their submission. Please note that -ize spellings should be used (recognize, emphasize, organization, etc. BUT analyze, exercise, etc.).

Square brackets should be used within parentheses, to indicate the major text inserted into a quotation by the author (e.g. [*sic*]), and should also be used to contain the citation of an original, transliterated term translated. In this case, the foreign word should not be italicized.

Numerals: Numerals are written out in full when they are ten or below, when they begin a sentence and when they are an even hundred, thousand, million, etc. But sometimes it is better to have consistency rather than follow this rule. Numbers of centuries should always be written out in full: twenty-first century; nineteenth century etc.

Numerals in references, and in particular volume numbers should be given in Arabic rather than Roman format (2 instead of II).

Please use the en-dash (not hyphens) to connect numbers, e.g. “In Genesis 6:13–22 we find God’s instruction to Noah.”

Possessives: For possessives of proper names ending in a (pronounced) *s* add ’s, e.g. Childs’s Introduction, Jones’s views. The exception is for ancient names, e.g. Jesus’, Moses’, Barthes’, Descartes’ etc.

Use: focused, focusing etc (not focussed, focussing); first, secondly, *or* first, second (but not *firstly*); acknowledgment, judgment; analyse (but analyze in American spelling)

‘E.g.’ and ‘i.e.’ are only permissible in the body of the text if they introduce a list or are within parentheses. Likewise, please avoid ‘etc.’ unless it is in a footnote. Please do not use op. cit., idem and avoid ibid. Avoid ‘f.’ and ‘ff.’ whenever possible through reference to exact pagination.

Capitalization

Use lower case for personal pronouns of divine persons other than at the beginning of sentences: he, his, etc. In the case of book titles, significant caps are recommended. Sentence style capitalization must be used for titles in Arabic and German.

Headings

All headings should be left-aligned, and if more than one level is used should be distinguished by type style, e.g. roman for first-level head; italics for a second-level head.

Paragraph styles

Paragraph styles from Microsoft Word do not convert easily or reliably for use in other applications, and this complicates the process of editing a manuscript for publication. We therefore ask that you avoid using paragraph styles. Keep the text formatted as simply as possible. If you wish to distinguish among different levels in your article, do so simply with appropriate headings rather than with paragraph styles. Avoid automatically numbered lists. Indent extended quotations and use hanging indent for bibliographic entries, but otherwise format paragraphs consistently.

Fonts and Font Styles

Use Times (or Times New Roman) 12 pt as the font for the main text.

Use the following fonts, where required, for special purposes:

- concordances and transcripts* should be set in courier;
- special symbols* should be set in a symbol font (as far as possible, use only one such font throughout the manuscript);
- text in a language which uses a *non-roman writing system* (e.g. Mandarin, Arabic) may need a special language font (see instructions below);
- use *italics* to show which words need to be set in italics, NOT underlining. (This is so underlining can be used as a separate style in linguistic examples and transcripts, where needed).

Foreign Words and Phrases

In general, foreign words and phrases, both in main text and endnotes should be provided in translation, followed by the transliterated foreign word in square brackets. Transliterated forms should always be in italics. Thus: house [*bayt*].

Where essential to the text, ancient languages may be included, but should be reproduced in their appropriate fonts, followed by an English translation in parentheses, rather than transliteration. Greek and Hebrew language fonts must be the Scholars Press fonts available free at <http://www.sbl-site.org> (select ‘Resources’, ‘Biblical Fonts’). For Greek use SPionic; for Hebrew use SPTiberian.

Transliteration of Arabic, Persian, and Turkish words should follow the style indicated in the *International Journal of Middle East Studies*. Transliteration of Hebrew and Aramaic should follow the style in the *Journal for the Study of the Old Testament*. Chinese transliterations should follow the modern pinyin. Transliterations of other languages should follow an accepted standard which should be indicated in a footnote at the first occurrence.

Quotations

Quoted matter, if more than three lines, should normally be indented, without quotation marks. Quotations of up to three lines should form part of the text, and should be indicated by double quotation marks. Single quotation marks should be used only for quotations within quotations or for emphasis in the text. Spelling and punctuation should be reproduced exactly as in the original, with any additional material by someone other than the original writer in square brackets. All quotations amount to extracts from a longer text, so ellipses should not be used simply to indicate that in the original text there are preceding and following words.

References

All references should conform to the author-date system of the Chicago Manual of Style. See below for a summary of how the guidelines are used in *Expositions*. For more information, consult the *Chicago Manual of Style* (15th ed.), Chapter 16 and 17, or <http://www.chicagomanualofstyle.org>.

All sources should be briefly cited in the text in parentheses, by author's last name, date of publication, and (where appropriate) page numbers, e.g. (Smith 1995, 33-45).

Notes of a substantive nature should be provided as endnotes, but wherever possible should be avoided through incorporation of text into the body of the article. *Important: Notes should NOT be inserted into the text using the footnote/endnote tools in Microsoft Word.* Instead, indicate them in the text by using square brackets and arabic numerals: [1], [2], etc. Endnote text should be located in the document just after the main text, with the heading ENDNOTES. Arrange the endnotes in the order they appear in the text, labeling them as before ([1], [2], ...).

Any necessary explanations regarding your use of sources can also be made in endnotes. For example, it may be appropriate to explain that one is departing from translations otherwise used in the article, or that one is using certain abbreviations for frequently cited primary texts.

Finally, the document should list all sources referred to in the text and notes. The list should have the heading WORKS CITED and come last in the document. Arrange the sources in alphabetical order and include full publication data, including place of publication and publisher. Book and journal titles should be in italics.

Expositions departs from the author-date form of Chicago style in one respect: titles listed in the Works Cited have all significant words capitalized. The following provide examples:

a. Journal articles

Text Reference

(Smith 1998, 639)

Bibliographic Reference

Smith, John Maynard. 1998. The Origin of Altruism. *Nature* 393: 639–40.

b. Books

One author

Text Reference

(Doniger 1999, 65)

Bibliographic Reference

Doniger, Wendy. 1999. *Splitting the Difference*. Chicago: University of Chicago Press.

Two authors

Text Reference

(Cowlshaw and Dunbar 2000, 104–7)

Bibliographic Reference

Cowlshaw, Guy, and Robin Dunbar. 2000. *Primate Conservation Biology*. Chicago: University of Chicago Press.

Three or more authors

Text Reference

(Laumann *et al.* 1994, 262)

Bibliographic Reference

Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. 1994. *The Social Organization of Sexuality: Sexual Practices in the United States*. Chicago: University of Chicago Press.

Chapter/article in a collected volume

Text Reference

(Wiese 2006, 101–2)

Bibliographic Reference

Wiese, Andrew. 2006. The House I Live In: Race, Class, and African American Suburban Dreams in the Postwar United States. In *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue, 99–119. Chicago: University of Chicago Press.

For further information on referencing style, please refer to *The Chicago Manual of Style*, 15th ed online at: <http://www.chicagomanualofstyle.org>.

Abbreviations

Do not abbreviate journal titles. BC, AD, CE, BCE should be unpunctuated and may be set in small capitals.

Note the following abbreviations:

ed. (editor[s], edited by)
trans. (translator, translated by)
rev. (reviser, revised by)
2nd ed. (second edition)
repr. (reprint)
vol./vols. (volume)

Preparing tables

Tables should be included in the manuscript at the point where they are needed.

A caption should be placed *before* each table.

Do not use background tints in cells.

Ensure that a table will fit into the final text width (around 114mm) without the font size falling below 9pt.

Avoid vertical rules in tables. Minimal horizontal rules will be applied during production to bring tables into house style.

Figures and artwork

Illustrations, tables, maps and figures must be numbered consecutively and include captions which identify the source of any image or data. Authors are responsible for obtaining and paying for all copyright and reproduction charges.

Figures should never be supplied as, or embedded in, MS Word files. All figures must be supplied separately in digital form, a single figure per file. The name of the file should reflect the figure number (e.g. Figure 3.1 should be found in a file called something like 3.1.pdf). **Artwork files should contain no captions or material other than the figure itself.**

At the point where a figure should appear in the text, on a separate line write:

[FIGURE 3.1 NEAR HERE] On the line *after* this, include the caption. Ensure that the caption is placed in the manuscript and NOT in the artwork file.

If your article includes tables that contain artwork within cells, please include such tables in place in the ms (like any other table) but also supply a **PDF** as a separate file (i.e. treat also as artwork).

If artwork is a prominent feature of your article, see Section IV, below, for more detailed instructions.

Proofs

Authors of articles and book reviews will be emailed a proof as a pdf file, and will normally be expected to return these within seven days of receipt. Corrections should be confined to typographical errors or to specific questions raised by the editors and substantial changes or additions to the original essay will not be accepted.

IV. Additional Guidelines for Preparing Artwork

Authors are expected to supply ‘camera-ready’ artwork with their manuscripts. These notes explain what that means in practice, and gives guidance as to how to prepare the most common kinds of artwork needed in linguistics publications.

Supplying the right kind of artwork is critical to the timely production of a journal issue. Where problems arise in production it can hold up the production of a title substantially.

Please be aware that when you submit the final draft of your manuscript to the Publisher you are confirming that the artwork (photographs, line drawings, tables and data examples) are ready for publication. Although you will be given an opportunity to check proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. For the majority of artwork, no changes will be possible at proof stage.

Preparing artwork

All figures must be supplied separately from the manuscript, in an appropriate digital format. Each figure will be reproduced exactly as you have created it. We will scale down the artwork, if necessary, to fit the page dimensions.

Artwork which is wider than the width of the text column in the printed page will in most cases be scaled to 114mm. This will reduce the size of any text in the artwork and you should take this into account when creating it.

There are two main kinds of digital artwork used in publications: vector and bitmap. This section provides advice as to when each format is most appropriate and guidance as to what to do and what to avoid when preparing your artwork.

Do not use color in artwork. All artwork must be supplied in greyscale and you must make sure that any tints used (eg in graphs or bar charts) are sufficiently distinct. Do not use tints below 20% or above 80% and ensure that any tints used differ by at least 20%.

Do not embed any artwork in the Word files containing the manuscript or supply artwork in Word format. Any such artwork will be lost in the conversion process.

Each figure must be supplied as a separate file in PDF, ai (Illustrator), eps (Encapsulated Postscript), Tiff, or Jpeg format. Jpeg should be used only for photographs and should be compressed with a ‘High Quality’ setting.

Each artwork file should be named according to its figure number. Where a piece of unnumbered artwork is needed, name the file using roman numerals (e.g. Figure v) and use this number when showing where the figure is to appear in the manuscript (see below).

All photographs should be supplied at a resolution which will allow reproduction at 300 dpi at the final size.

Do not use 'screen grabs' to create artwork except for illustrations of what a screen looks like (eg in research on the use of computers in classrooms). The resolution of a screen shot is typically 72 dpi and is too low for normal reproduction in print.

Where possible avoid bitmap format for figures containing text or lines. Where such a figure must be submitted in bitmap format (e.g. because it has been scanned from another work), it should be supplied at at least 600 dpi in TIFF format. Never use jpeg format for figures containing lines and/or text.

Never use drop shadow effects on artwork.

Ensure the background to the artwork is white or transparent. Do not enclose the artwork in a frame or tinted box.

Make sure any lines are at least 0.5 pt in width.

The same rules apply to fonts in artwork as those relating to the manuscript. Where possible use only standard fonts (e.g. Times, Arial, Helvetica, Courier). Use specialist fonts only where absolutely necessary. Where you supply files in PDF format, make sure that all fonts are embedded.

How to show placement of artwork in the manuscript

Show where a figure should appear in the main text by inserting a line as below:
[FIGURE 1 NEAR HERE]

Use square brackets as shown. If there is a caption, this should NOT be included in the artwork file but MUST be included in the main text file immediately under the line showing the insertion point. If the artwork is an unnumbered figure use a temporary roman number (e.g. Figure v) and do not include a caption. Make sure that, whatever you call it, the name of the file containing the artwork is the same as what you put in the square brackets.

Using vector drawing software to create artwork

Any artwork which involves lines and text should be created using a 'vector' drawing package. There are many such packages which can create artwork suitable for publication ranging from the free (Open Office Draw) to expensive industry standards

(Corel Draw, Macromedia Freehand, Adobe Illustrator). If you have an option to set the 'colour mode' of the figure, select 'Greyscale' (if available) or 'CMYK', if not. If you choose CMYK, make sure that you use no colours other than black or shades of grey.

When you save or export your file, use one of the following formats (in order of preference) PDF, ai (Illustrator), eps.

Using Microsoft Word/Powerpoint to create artwork

Many authors use the drawing facilities in Microsoft Word or Powerpoint to create artwork. This is probably the single greatest cause of headaches in production since it is very difficult to extract artwork embedded in Word files and convert it successfully into a form which can be used in book and journal printing. Here are some of the problems:

Microsoft Office creates artwork in RGB colour – suitable for displaying on a screen. When this is converted to greyscale in production, it may not look the same as the author intended. Key contrasts (eg in the colour of lines on graphs) may be lost.

Microsoft Word documents look different on different computers. Fonts are mysteriously substituted; line lengths and breaks – even page breaks – change as text reflows on a different machine; the boundaries of areas using hatches or tints in artwork ('clipping masks') may be lost. Nevertheless, it is often possible to create usable artwork using drawing tools in Microsoft Word or Powerpoint provided that you convert the artwork file to PDF on the same machine as you created the drawing, ensuring that all fonts are embedded in the PDF. Make sure that you use no colour – only use black and tints of grey. The PDF file you send us will still be in RGB, but we may be able to convert it successfully.

If you are using Word or Powerpoint to create artwork, be very careful to follow the guidance about colour, tints, fonts etc given earlier. Do not include any text which does not form an integral part of the figure (e.g. a caption or running head) in the artwork file.