



## **AUTHOR GUIDELINES**

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## I. CREATING YOUR WORK

### A. GENERAL INSTRUCTIONS

1. Meet the word count listed in your contract. Since the page count and price of your book will be determined before you submit the final manuscript, it is very important to meet this word count. Do not vary the word count by more than 2,000 words without permission from your editor.
2. Authors are required to obtain permission (and pay any fees) for the use of copyrighted material in their work. See the section on permissions for more details.
3. Cite research findings and other authorities *only* when they clearly aid in understanding the text. Do not cite simply to add material or to give the appearance of thoroughness.
4. Cite opinions only when they significantly enhance your view or represent a major stream of contrary thought and are well documented by an authority in the discipline.
5. Use only well documented facts, quotations, or other illustrative material. *Never* introduce material with phrases like “The story is told” or “It has been said.”
6. Use straightforward declarative sentences. Avoid overuse of the passive voice.
7. Make words pull their weight. Avoid constructions that add words but not meaning. Example: “As we closely examine the first chapter of this beloved epistle, we will immediately notice three things.” Better: “Paul makes three points in this chapter.”
8. Do not cite current events, which quickly become dated. (References to 9/11, for example, are already passé. Do not use dates to describe events unless the date itself is meaningful.
9. Do not use academic abbreviations that may be unfamiliar to students.
10. Use italics sparingly for emphasis. Use exclamation points sparingly. Use quotation marks sparingly.
11. Do not use boldface for emphasis. Do not underline.
12. Add subheads to organize your work and aid readers in navigating long blocks of material. See examples in the Formatting section.

## B. FORMATTING YOUR MANUSCRIPT

1. *The Chicago Manual of Style*, 15th edition, is the standard stylebook for Triangle Publishing.
2. Manuscripts not properly formatted will be returned for revision.
  - a. Page Size: 8 ½ by 11 inches.
  - b. Margins: 1 inch, all margins.
  - c. Font: Times New Roman 12 for *everything*.
  - d. Spacing: Double space all lines, all pages, *everything, all the time*.
  - e. Indentation: ½ inch for the first line of body text paragraphs. Use the auto-indent feature of your word writing program. Do not use hard tabs for paragraph indentation.
  - f. Numbering: Number all pages consecutively with the number in the upper right corner.
  - g. Notes: *Do not* use the embedded footnote feature Microsoft Word. Place all notes at the end of the work.
  - h. *Do Not*: Insert headers or footers (except for page number) or insert any graphics (including lines, arrows, borders, and shading).
3. Combine all chapters of your book into a single electronic file.
4. Insert a section break (next page) between chapters and other major elements.
5. You may use up to three levels of subheads, A-, B-, and C-level.

**CHAPTER TITLE (CENTERED, BOLD, SMALL CAPS)**

**A Level Sub Head (Centered Bold, Small Caps)**

**B Level Head (Flush Left, Bold)**

*C Level Head.* If you use C level heads, run them into the paragraph, use italics and punctuation.

## II. DOCUMENTATION

### A. DOCUMENTATION REQUIREMENTS

1. You may use either the standard method of documentation or the author-date method. The standard method is preferred for all texts except those written on subjects in the humanities.
2. You are required to submit documentation with your manuscript to validate the accuracy of all cited material, including quotations, statistics, research findings, or references to another work. You must submit the following with your manuscript.
3. Submit the following for each use of quoted material:
  - a. Photocopy of the full quotation or reprinted item *from its original source* (photocopy the full page, including the page numbers).
  - b. Photocopy of title and author of source (usually the title page).
  - c. Photocopy of the publisher, the copyright holder, and the copyright year (usually the imprint page).
  - d. If permission is necessary for the use of quoted material, the original completed permission form or the copyright holder's completed response (letter, contract).
  - e. Proof of payment (photocopy of canceled check) of any fees required by the copyright holder for use of quoted material.
  - f. Documentation as listed above for any internal quotations.
  - g. Photocopy of any footnotes or endnotes referenced in quoted material.
4. Submit the following for each use of factual information:
  - a. Photocopy of the supporting documentation that verifies the factual (photocopy the full page, including the page numbers).
  - b. Photocopy of title and author of source (usually the title page).
  - c. Photocopy of the publisher, the copyright holder, and the copyright year (usually the imprint page).
5. Submit the following for each use of a person's name or story:
  - a. Written permission from the person to use his or her name or story.
  - b. Written permission from a parent or legal guardian if the name or story is that of a minor.

### B. STANDARD METHOD

1. Do not use the embedded notes feature in your word writing program. Mark the point where the note occurs like this: (footnote 1). Include notes at the end of the document or in a separate document.

2. In the notes section, mark the notes for each chapter with a subhead. Restart numbering for each chapter.
3. Double space and indent notes, just like text.

## **SAMPLE MANUSCRIPT FORMAT: STANDARD METHOD**

### **CHAPTER 1**

#### **WELCOME THE MILLENNIAL LEARNERS**

*Millennials are unlike any other youth generation in living memory.*

—Tim Howe

There is an ever-increasing buzz about the millennial generation and their potential impact on the world as we know it. For example, a review of recent publications indicates a high level of interest in the possible ways that this new generation will affect current practices in retail sales, finances, and corporate management.<sup>1</sup> Additionally, as you might expect, the millennials are also poised to make a dramatic impact on higher education. It would serve faculty members well to take notice of this new group of students and begin to think seriously about instructional practices that would be most responsive to their learning needs.

Millennials, raised their entire lives in a culture that celebrates and covets the most recent, quickest, flashiest, smallest, and most convenient form of technology of the moment, have become accustomed to integrating that technology into every aspect of their lives. For them technology is simply a fact of life:

A new generation of students has arrived . . . They carry an arsenal of electronic devices—the more portable the better. Raised amid a barrage of information, they are able to juggle a conversation on Instant Messenger, a Web-surfing session, and an iTunes playlist while reading *Twelfth Night* for homework. Whether or not they are absorbing the fine points of the play is a matter of debate.<sup>2</sup>

### WORKING WITH MILLENNIALS

Although we will further develop this theme while considering a variety of classroom teaching and learning techniques, I am taking this opportunity to realize one of my own dreams: to create a top ten list. Fans of David Letterman are familiar with this staple of his television show that features ten observations about a wide variety of topics.

#### **Hands-On Experiences**

The opportunity to be out in the world, try out new skills, talk with practitioners of the discipline, and get their hands dirty in community settings is a critically important part of the learning process. The dynamics of this opportunity are clear:

*Key Principle.* It is one thing to read about a key principle in political science, it is quite another to visit the state capital and talk with legislators.

*Criminal Justice System.* It is one thing to learn about the criminal justice system, it is quite another to make a visit to a prison and talk with correction officers.<sup>3</sup>

Consider finding ways to provide your students with opportunities to actively apply what you are teaching in a variety of contexts.

#### **Varied Formats for Connecting with the Learning Process**

Millennials appreciate the opportunity to make choices about the ways in which they learn. That does not imply that faculty should hand over course content and requirements to the class or that expectations for learning should be lowered. To put this in perspective:

- You can't teach your students all there is to know about your discipline.
- You can't teach your students everything that you know about your discipline.
- You are the person in the best position to identify the direction, focus and quantity of content that will be covered. Take seriously your power and ability to determine the most cogent and significant knowledge, skills, and dispositions that you will emphasize over the course of the semester.<sup>4</sup>

Although you are the master of content choices, consider empowering students in regard to how they acquire, process, and master that content.

#### NOTES

1. Peter Abrami, *Classroom Connections: Understanding and Using Cooperative Learning* (Toronto: Harcourt Brace, 1995), 115–147.
2. Henry Aldrich, "How to Hand Back Exams to Your Class," *College Teaching*, (2001), 49, 82.
3. Robert Barr and James Tagg, "From Teaching to Learning—A New Paradigm for Undergraduate Education," *Change*, (1995), 12–25.
4. R. F. Brandenburg and D. Miller, "Statistical Modeling of Multiple-Choice and True/False Tests: Ways of Considering, and of Reducing, the Uncertainties Attributable to Guessing," *Assessment and Evaluation in Higher Education*, (1999), 399–412.
5. Jacob Young, "Reclaiming Friday: Several colleges try to bring back academic life to the last weekday," *Chronicle of Higher Education*, April 18, 2003, A46.

**BIBLIOGRAPHY**

- Abrami, P. C. *Classroom Connections: Understanding and Using Cooperative Learning*.  
Toronto: Harcourt Brace, 1995.
- Aldrich, H. E. "How to Hand Back Exams to Your Class." *College Teaching*, (2001): 49, 82.
- Barr, R. B. and Tagg, J. "From Teaching to Learning—A New Paradigm for Undergraduate Education." *Change*, 1995, 12–25.
- Brandenburg, M. M. "Solutions Exist for Next-Generation Planners." *Journal of Financial Planning*, 2005, 18–19, 21.
- Burton, R. F. and Miller, D. "Statistical Modeling of Multiple-Choice and True/False Tests: Ways of Considering, and of Reducing, the Uncertainties Attributable to Guessing." *Assessment and Evaluation in Higher Education*, 1999, 399–412.
- Clump, M. A., Bauer, H., and Whiteleather, A. *Journal of Instructional Psychology* 30 (2003): 220–224.

### C. AUTHOR-DATE METHOD

1. This style is often used when writing on the humanities. It includes a complete list of sources as well as abbreviated parenthetical citations in the text.
2. Alphabetize works cited according to author's last name.
3. Double space and indent notes, just like text.

### SAMPLE MANUSCRIPT FORMAT: AUTHOR-DATE METHOD

#### CHAPTER 1

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### BIBLIOGRAPHY

Clump, M. A., Harry Bauer and Cliff Bradley. 2004. The extent to which psychology students read textbooks: A multiple class analysis of reading across the psychology curriculum.

*Journal of Instructional Psychology* 31: 227–232.

Howe, Ted and William Strauss. 2003. *Millennials go to college*. Washington D.C.: American Association of Collegiate Registrars.

Reda, Susan. 2006. RU ready? *Stores Magazine* 88: 10–20.

Romano, Albert. (2006). Young adults tune in. *Broadcasting and Cable* 136 (26): 19.

Russo, A. and Sam Henry Warren. 1999. Collaborative test taking. *College Teaching* 47: 18–20.

Sanders, L. R. 2001. Improving assessment in university classrooms. *College Teaching* 49: 62–64.

### III. PERMISSIONS

#### A. USING COPYRIGHTED MATERIALS

1. The author is responsible for providing documentation for all quoted material and for obtaining permission from copyright holders and paying their fees to use any quoted or reprinted material in your work.
2. Approved documentation for each permission is *required when you submit the manuscript*. Securing permission to use copyrighted material is a process that can take months. It is important to start the process immediately.
3. You may use the attached forms for each permission request. Be aware, however, that copyright holders may respond with their own contracts. In such cases, pay close attention to any restrictions and discuss them with your editor.

4. When is permission necessary?

Copyright law covers all “works of authorship”—the written word, prayers, music, cartoons, illustrations, photographs, film, charts, diagrams—in any form (print, electronic, visual, and so forth). Permission from copyright holders is required to use material (beyond the fair use guidelines) from copyrighted sources.

Permission is granted by copyright holders for a *specific excerpt* (phrase, sentence, paragraph, and so forth) or item that you indicate, not as a blanket permission to use anything from the source. If you plan to use multiple quotations or other items from one source, you must obtain permission for each quotation/item. One letter will suffice, but you must cite in its entirety each quotation or item you plan to use.

You must seek permission if the material quoted is a complete copyrighted work, such as prayers, charts, graphs, illustrations, etc.

Unpublished material (papers, handouts, letters, etc.): These are protected by copyright, and you must seek permission.

In your work, quotations must be cited exactly as they appear in the source, including punctuation. Specific permission from the copyright holder is required to adapt *any* wording or structure. This includes making language gender inclusive.

5. What about Fair Use?

Copyright law is complicated and fair use issues can be confusing. However, we abide by the following “Fair Use” guidelines.

- a. Poetry (including song lyrics): You may use one line under fair use, but must request permission for two or more lines.

- b. Prose selections: You may use up to 300 words from one source. This means 300 words total in the manuscript, not just in one passage. You must request permission for over 300 words.
- c. Magazine or newspaper articles: You may use excerpts of up to 200 words or 20 percent or more of the whole, but you must request permission for over that amount.

**Note:** If “special use” is made of prose or poetry, that is—using it as a chapter opening, or on a separate page, or if it is being used in an anthology, you must request permission for two or more lines of poetry and for prose excerpts of fifty or more words.

6. What is public domain?

Material published before 1923 is in the public domain, which means that the copyright has expired. Note, however, that in the United States this applies only to works first published in the United States. The copyright term may vary for the same work in different countries.

You can use or adapt material in the public domain without getting permission. However, you must still give us complete source copy for documentation and credit purposes. (See “Required Documentation.”)

Be sure that the item you are using was actually *published* before 1923. Material written before that date but not published until later may still be copyrighted.

Adaptations, arrangements, or translations of public domain material may have been created later and may still be copyrighted.

7. What about quoting from out-of-print resources?

*Out of print* does not mean that the copyright has expired. An out-of-print resource is no longer being printed and made available by the publisher, but the copyright to the resource is still in effect. The same copyright laws and permission guidelines apply to resources that are out of print as to resources that are in print.

8. What about quoting from the Bible?

Most Bible publishers allow quotations and a generous number of verses. Consult guidelines printed in the works cited or see *The Christian Writer’s Manual of Style*. If you exceed the free permission stated by the publisher, you are responsible for securing permission from the copyright holder and supplying documentation to us, as with any other source.

9. What about quoting from another resource that I wrote?

If you are the author of published books/articles and wish to quote from your own material beyond the fair use guidelines, you must obtain permission from the publisher or copyright holder of your books or articles.

10. What about quoting from the Internet?

Material from the Internet is often under copyright protection, although that may not be clearly indicated. Furthermore, Internet material often contains errors. If you submit material from an Internet source, you may be asked to provide a print source for documentation.

11. What if the material I'm quoting contains internal quotations from other sources?

If a quotation you are using includes an internal quotation from a different source, you must supply documentation for the internal quotation as well as for your main quotation. This includes a copy of the internal quotation from its original source. If the internal quotation is copyrighted, it may require separate permission from its copyright holder.

12. May I use other people's ideas?

When you *interpret* another person's ideas and apply them to your subject, you must use your own thoughts and write in your own words. Merely changing a few words of the original source is not acceptable. Interpreting another person's ideas does not require permission or credit.

When you *discuss* another person's ideas without quoting, you must name the person or original source. This type of use does not require permission but does require credit.

When you retell a story, write a new arrangement of a song, translate to another language, or otherwise *adapt* a creative work, you are making a derivative of the work. Even if you use your own words, you must get the copyright holder's permission to adapt the work. This type of use requires both permission and credit.

13. Do I need permission to use people's names or stories?

Yes, you need permission. From both an ethical and a legal perspective, it is important that you get permission to use individuals' names or stories in our resources. (Use our form designed for this purpose.)

It is imperative that information given about people is correct, particularly in stories or examples that might cause embarrassment or difficulties for the person mentioned. A better option may be to use a generic name and change enough details so that the person cannot be identified.

If you use the name or story of a minor (under age 18), you must obtain written permission from a parent or legal guardian. Even this will not bind the minor after majority and may not protect us from a complaint by the minor after he or she reaches majority, so carefully weigh the necessity of using a minor's name or story.

14. When you use factual information

Factual information included in the manuscript (proper names, historic dates, statistics, etc. beyond what could be easily verified in a standard dictionary or Bible dictionary) must be accompanied by supporting documentation.

## **B. HOW TO SEEK PERMISSION**

If you have selected material from a copyrighted source or are using a person's story or name in your manuscript, please follow these instructions:

1. Fill out the attached permission request form, identifying the material quoted and giving your own address for the return. **Please type or print clearly.**
2. Attach a copy of the text you wish to reprint—usually the page of your manuscript on which the quotation appears. Circle or underline the quoted lines. (Include a self-addressed, stamped envelope. This may expedite what can be a lengthy process.)
3. Make copies of all requests and material that you send to copyright holders for your files.
4. When you receive a response from the copyright holder, please note, as per your contract, that you are responsible for the payment of any fees requested by the copyright holder. If the fees seem prohibitively high, you may want to consider deleting the excerpt or replacing it.
5. Once you have received written permission from the copyright holder and made any required payment, send the original form, all attached manuscript pages, and any contracts (including a copy of your check to the copyright holder if a permission fee was required) to Triangle Publishing. We will keep these documents in our files.

**PERMISSION REQUEST**  
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This request is approved on the conditions specified below and on the understanding that full credit will be given to the source.

Approved by:

Date: \_\_\_\_\_

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#### **IV. SUBMITTING YOUR MANUSCRIPT**

You must complete the submission checklist and submit it if your manuscript.

Manuscripts will not be accepted without this completed form.

1. Combine all parts of your book (except for any graphics) into a single electronic file.
2. Place section breaks (next page) between chapters or other major parts of the work.
3. Place any graphics in a separate electronic file (or submit in hardcopy).
4. Submit all items by e-mail in Microsoft Word or similar format.
5. Submit hardcopy graphics by regular mail.

**TRIANGLE PUBLISHING  
MANUSCRIPT SUBMISSION CHECKLIST**

To ensure that your manuscript will be acceptable according to the terms agreed upon with the publisher, complete and submit this checklist with your manuscript.

- The manuscript is formatted according to Triangle Publishing Author Guidelines.
- The manuscript is within 2,000 words of the contracted word count.
- The following items are included:
  - Dedication
  - Acknowledgments
  - Foreword (optional—by a nationally recognized authority)
  - Preface
  - I choose not to include a dedication.
  - Contents
- There are no more than three levels of subheads within each chapter.
- All quotations have been thoroughly checked for accurate wording, punctuation, capitalization, and reference.
- All source citations are properly formatted to the correct style.
- The Microsoft Word embedded notes feature is *not used* on this document.
- I have provided complete and accurate publishing data for each source cited, including books, magazines, newspapers, and Internet sites. I have checked them all for accuracy against the original documents.
- Complete supporting documentation is enclosed for each citation as specified in the Triangle Publishing Author Guidelines.
- I have secured written permission for all quotations of copyrighted materials that exceed “fair use” as stated in the guidelines. I have paid any fees that may be required by the copyright holder for use of these quotations.
- A photocopy of each signed grant-of-permission form is included with the hard copy of my manuscript.
- I understand that I may be requested to provide some revisions during the editing of my manuscript. I will do my best to complete such revisions by the mutually agreed deadline.

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Signature

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Date

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