

# Guide for Authors



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# Welcome to Teachers College Press

We are delighted to be working with you and we look forward to publishing your book. This guide has been written to help you prepare your manuscript and outlines your responsibilities throughout the publishing process. Please read it carefully, follow the instructions presented, and plan ahead for each stage.

## 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)

Through our series editors, editorial advisory boards, and peer reviewers, we strive to ensure that the books we publish deserve our readers' attention and contribute to deepening the understanding and improvement of the practice of education.

—Carole Saltz, Director

# Overview: Step-by-Step

This overview provides a general description of what to expect—and your key responsibilities as an author—at each stage of the publication process.

## ACQUISITIONS

### Point of Contact

Your first point of contact at the Press is your Acquisitions Editor (AE). He or she also coordinates with other departments regarding your book's publication and promotion.

### Contract

This guide assumes you have already been offered (and accepted) a book contract to publish with the Press. Be sure to make note of contractual agreement points, including the draft manuscript (as detailed in the cover letter accompanying the contract) and final manuscript delivery due dates and the manuscript word count limit. *Your manuscript submission must be in compliance with these points to be accepted for publication.* See page 14 for instructions for determining manuscript length. Meeting the manuscript contract length is crucial to our ability to market and sell your book successfully. If your manuscript word count is at variance with the contract length, you should discuss this with your AE immediately.

An **Author's Questionnaire**, a critical tool for marketing your book, will be sent to you shortly after you receive your finalized contract. This is due to the Publicist no later than within 1 to 2 weeks of final manuscript submission (see pp. 10–11 for more on the Author's Questionnaire).

### Preparation and Delivery of Draft Manuscript

Draft manuscript delivery is due at least 3 months before the final manuscript delivery date listed in clause 2(a) of your contract. This window allows for manuscript evaluation and development editing by the Press. Both due dates are outlined in the cover letter you received with your contract.

As you complete and revise your draft manuscript, refer back to the suggestions made by peer reviewers and your AE. Requests for permissions, releases, and copyright assignments should be sent out *as soon as possible*, as any necessary forms should be finalized by the draft delivery date (see pp. 29–38 and Appendixes B–D).

Submit two hard-copy printouts and one set of electronic files for the complete draft manuscript, along with all other items (as hard copies and as e-files) listed on the Manuscript Delivery Checklist (see Appendix A). A filled-in copy of this checklist is required when you submit both your draft and final manuscripts. Also, we recommend you include a brief cover letter, indicating any questions or comments you may have for your AE as the draft is evaluated.

Draft manuscripts should follow Teachers College Press house style and formatting requirements, as detailed later in this guide. Discuss any exceptions with your AE in advance of delivery. Draft manuscripts must be complete, including all chapters and other parts of the book, in order for manuscript evaluation and/or development to proceed. *Partial manuscripts are not accepted.* Invited guest forewords or afterwords, however, may be delivered by a later date, as needed.

Most drafts require some level of development editing (see below), an important step that helps maintain a high-quality publication program. Do not submit a draft that is “in-progress,” or rewrite simultaneous to development editing. After evaluating the draft manuscript, your AE *may* decide to transmit it directly to production, wherein only minor author revisions will be possible. Copyediting and subsequent typesetting will be performed on the initial draft submitted. Therefore, it’s best to deliver as polished a draft as possible. If you do find small errors in your draft after submission, keep track of them. Hold such corrections until you review development and/or copyediting.

***Procedure for edited volumes.*** Volume editors are responsible for working with chapter contributors to ensure that all chapters follow Teachers College Press guidelines and are consistent in quality and length. Volume editors should also check that contributors followed directions per the peer reviews provided at the pre-contractual stage. As described above, “in progress” drafts should not be submitted. Plan time to independently review “early drafts” of chapters and make revisions before the draft due date. Volume editors should coordinate the collection of permissions (Appendix B), releases (Appendix C), and assignment of copyright forms (Appendix D), submitting one comprehensive packet for the volume.

## **Draft Evaluation**

When your AE receives your manuscript submission, he or she will evaluate its readiness for publication. This may take 2 to 4 weeks or more. Your AE will then determine whether to assign the draft to a development editor or to treat it as a “final manuscript” and transmit it directly to the production department, and will inform you of this decision. The later approach may be in the form of a “developed transmittal,” wherein the AE adds some light editing and targeted queries to the manuscript, which will be carried through the first part of the production process. In this case, when reviewing the copyediting, you will see comments/queries from your AE, the copyeditor, and possibly your Production Editor (PE).

## **Development Edit**

The development edit will take as long as 4 to 6 weeks to complete (in addition to the time required for draft evaluation). However, you should be ready to receive it earlier if expedited turnaround is required in order to make a timely publication date.

Your manuscript will either be assigned to a professional Development Editor (DE), or development may be handled by your AE (acting as DE). In either case, your primary point of contact remains your AE. He or she will share the editing with you

and discuss all questions. The DE will pay particular attention to the organization and content of your manuscript, offering substantive and structural revision suggestions. He or she may include select examples of line editing for you to use as a guide in independently revising persistent issues noted in the editorial cover letter (such as passive voice or overly detailed research explanations). Keep in mind that copyediting (line-by-line editing for spelling, grammar, and style concerns) will occur later, when the final manuscript is in production.

Development editing will be performed on drafts either on paper (using a colored pencil and post-it-notes offering questions/suggestions), *or* electronically (using Microsoft Word's "tracked-changes" and "comments" features). If you are unfamiliar or unable to use these features of Word, please let your AE know in advance of draft delivery. A cover letter will be included, which you should read *first*—it may include global suggestions or instructions not specifically marked in the draft.

***Procedure for edited volumes:*** As mentioned above, volume editors are responsible for conveying development editing to contributing authors. You should review the DE comments and incorporate any additional suggestions you would like to make before returning developed drafts to respective contributors. Allow yourself time to review re-submissions and to make any lingering corrections before the final manuscript is due back to the Press.

## **Revision**

In the cover letter your AE will indicate a due date by which you should complete development revisions. Four to 6 weeks is the typical timeline for authors to complete development revisions, but the timing may vary depending on the extent of revisions and specific publication date goals. If upon reviewing the revisions, you believe more time is required to address them sufficiently, you should contact your AE.

When revising draft manuscripts, it is the author's responsibility to input changes into electronic files and return final e-files and a clean hard copy for final delivery (with no comments or tracked-changes left in the draft). Assuming the development editing is agreeable on the whole, we trust authors to make judgment calls when addressing individual queries. If you disagree significantly with the direction of the draft edit, discuss this with your AE. Otherwise, the editing is designed for authors to work through independently. You should note any key new or additional changes you've made in the cover letter that accompanies delivery of your final manuscript.

Keep in mind that when the final manuscript enters production, the process changes and copyediting/proofing edits are reviewed by authors but entered into e-files by staff at the Press (see pp. 8–10).

## **Final Manuscript Delivery**

It is especially important at this stage to correct your draft as requested and to follow our detailed house style and formatting specifications. Submit two copies and an electronic copy of the complete draft, and also include the developed draft (with all tags in place) if you received paper edits (this is not necessary for electronic editing),

and all other items listed on the Manuscript Delivery Checklist. Your Author's Questionnaire is also due to the Publicist no later than within 1 to 2 weeks of final manuscript delivery.

Your AE will evaluate the final draft and, when it is determined to be acceptable, transmit it to production.

*Note:* The **title** of your final manuscript is typically considered a "working title" at the transmittal-to-production stage. Titles are finalized later, following the in-house launch meeting (see Marketing stage), in consultation with the author. Your AE will discuss title ideas with you, and together you will choose a final title to submit for approval to the Marketing Director and Press Director.

If you have ideas about the **cover design**, this is the best time to share them with your AE. We will consider your suggestions, but final design decisions are made by the Press (see p. 10)

## **PRODUCTION**

### **Point of Contact**

Once your manuscript is in production, your main point of contact becomes your Production Editor (PE). He or she will introduce themselves via email within 4 to 6 weeks of manuscript transmittal, and will outline the production schedule (including projected dates for copyediting review, page proof review, and bound book completion) at that time.

### **Time Required for Production**

Because all books have unique characteristics, production time frames vary. Published bound books generally are completed 6 to 8 months after the AE transmits a final manuscript to production. Obviously a long manuscript with many citations, tables, and illustrations will take longer to produce than a shorter manuscript with simple narrative. You will always be given due dates for when materials will be sent to you for review. Failure to meet these deadlines will delay publication and release of the book.

### **Manuscript Transmittal**

Your AE will transmit the final manuscript from acquisitions to the production department. Your AE reviews the final draft, notes any additional comments or instructions for the PE, and reviews any art or other figures. The transmittal is the PE's introduction to your manuscript. He or she will review the manuscript, outline editing guidelines for the copyeditor, and set a production schedule.

### **Copyediting**

Your PE will send your manuscript to a professional copyeditor who will correct for typos, grammar, spelling, punctuation, capitalization, subject/verb agreement, verb

tenses, discontinuity, repetition, awkward language, stylistic inconsistencies, and so forth. Copyediting is usually done on-screen in Word (using Word's "track-changes" feature for line editing and its "comments" feature for queries). Sometimes copyediting may be performed on paper instead (using colored pencil for line edits and yellow flags for queries), but this Guide for Authors assumes on-screen copyediting. Regardless of whether your book's copyediting is done on paper or on screen, you will receive specific instructions from your PE on how to complete your review.

Changes of substance or meaning, requests for clarity or further explanation, and other suggested changes will be brought to your attention via queries. Copyeditors will also query apparent errors of fact, logical lapses, and additional permissions that may be necessary. However, factual accuracy and permissions clearance ultimately remain the author's responsibility.

## Copyediting Review

When the copyeditor returns the manuscript to your PE, he or she will review the editing and email the manuscript file to you. Your PE will outline the kinds of changes that have been made and will offer you overall suggestions for improvement; He or she will also specify the date by which the manuscript file must be returned, usually in 3 or 4 weeks. You should answer all of the queries by adding a comment of your own, either with an "OK" or with a clarification. *Under no circumstances should you "accept all" changes to, or delete any comments in, the copyedited manuscript file. You should make only text or comment **additions** to electronic files when reviewing the copyediting.*

The directions above are important because the PE requires a "master file" that he or she can refer back to in order to track all the edits carefully. If sections within your manuscript file require retyping or additions, be sure to add them to the master file, keeping "track-changes" turned on. 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.

If you disagree with any of the changes, write out your objections in a separate comment.

This is the last time you will see the manuscript before it goes into typesetting, 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 the cost, as specified in your contract.

It is extremely important that all releases and permissions are finalized at this stage; Material without proper clearance will be cut from the manuscript.

After your PE has reviewed the manuscript file and checked and cross-checked your additions and changes, he or she will then move on to the typesetting stage.

## Typesetting and Proofreading

Please keep in mind that changes following typesetting are not only expensive but also disruptive to the production schedule. As soon as typesetting is complete, **page proofs** will be sent to you for proofreading (usually a PDF file via email).

Simultaneously, a set of proofs is read closely, word-by-word, by a professional proofreader, and another set is sent to an indexer (unless you, as the author, want to compile your own index, in which case you'll make specific arrangements with your PE). You should print out the entire emailed PDF file and write your changes and corrections on the printed proofs next to the line on which the change is to be made. Use a colored pencil and print legibly. You are expected to read the proofs promptly and carefully, particularly for errors of fact and misspellings of proper names, which proofreaders cannot be expected to catch. For your information, proofreader's marks and their meanings are listed in Appendix F.

Do not rewrite or "polish" the text at this stage—any final tinkering should have been done when the manuscript was returned to you after copyediting. Author's changes 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" may necessitate resetting two or three lines. If you need to make a deletion, try to 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. Resetting material may also introduce new errors and cause serious delays in schedules. It cannot be stressed too firmly that only changes that are absolutely necessary should be made on page proofs.

*Proofs should be returned to your editor as soon as possible.* Your PE will specify a return due date, typically in 3 to 4 weeks, but an earlier return will always be extremely helpful.

## **Indexing**

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

If you elect to do your own indexing, several considerations must be kept in mind. Because indexes cannot be compiled until typeset page proofs are available, authors who create 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 PE.

## **Final Revisions and Printing**

Your PE will handle all final typesetting corrections and then send the project to the printer.

Your PE is responsible for making sure that corrections and changes marked on the proofs (yours and the proofreader's) have been entered correctly. Authors *do not* receive a set of revised proofs. If you feel an exception to this policy is necessary, discuss this with your PE.

Advance copies of bound books usually arrive about 8 weeks after you return corrected page proofs.

## Cover Design

You may want to offer suggestions regarding cover design. If you have not already communicated these to your AE, send your preferences to your PE in response to his or her introductory email. Any such suggestions will be considered, but keep in mind that we may take a different direction based on sales and publicity concerns and budget issues. The Creative Director at the Press will work with professional designers to create a cover, which will be reviewed extensively in-house by your AE, PE, and Press marketing and publicity staff.

Your PE will share the final cover design with you, usually shortly before it is needed for use in marketing materials and/or for the printer. *Revisions to cover design are not accepted*, except in rare circumstances. The final decision rests with the Press. For guidelines on how to submit cover art for consideration, see the section on illustrative material (pp. 24–25), or visit <http://www.tcpres.com/design.html/>.

## PUBLICATION

Your PE will send you one or two advance copies within a few days of receiving them at the Press. The balance of complimentary copies as stipulated in your contract will be sent within 3 to 4 weeks by the marketing department. Your patience is appreciated, as this distribution does require some time. Your discount for additional purchases of your book is listed in your contract; email the marketing department's Outreach Coordinator to order.

## MARKETING AND PUBLICITY

Now that your book is about to be available to the public, it is time to promote it. The marketing planning actually begins before your book goes to print, and the stages outlined below will usually occur simultaneously with the production process. Be sure that you submit conference proposals promptly, which helps us coordinate such promotions with your book publication. Review the Publicity Pointers in Appendix E and plan ahead.

### Points of Contact

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, including the Marketing Manager, the Publicist, and the Outreach Coordinator. They will introduce themselves at appropriate times; or, if you have a question earlier, you may ask your AE to forward it.

### Marketing Strategy for Your Book

Based on the information provided in the Author's Questionnaire and additional material supplied by your AE, the marketing department develops its marketing program. As noted above, your Author's Questionnaire is due no later than within 1 to

2 weeks of your final draft delivery. Answer the questions as thorough and detailed a manner as possible. Any pertinent information should be repeated in this document (even if you listed it in your book proposal or previously sent it to your AE). Marketing requires a single comprehensive document for planning. The Marketing Manager also references the Questionnaire in developing promotional copy, so please provide a thorough (and selling!) description of your book.

## **Launch Meeting**

Within a few weeks of the manuscript's transmittal to production, an in-house meeting of all the Press staff working on your project occurs. At this meeting, your PE and AE, the Marketing Director, Marketing Manager, Publicist, Rights Manager, Production 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 the book's title and price is finalized and the cover design direction is discussed. As noted above, the title is considered "working" until it is finalized per approval of the Marketing Director. Your AE will share the final title with you around this time. The author is not present for the launch meeting.

## **Endorsements**

Endorsements (often called "blurbs") are included on the book's back cover and in other promotional materials. When you submit your completed manuscript to your AE, you should discuss ideas and names for two or three potential endorsers; These should be well-known experts in your field or "celebrities" qualified to comment on the subject of your book. Be sure to list your suggestions on the Author's Questionnaire as well. During the launch meeting endorsements will also be discussed. If you have a personal or professional relationship with any potential endorsers, it is most effective if you ask directly for an endorsement. The Publicist can provide you with any needed files and deadlines to send to potential endorsers.

## **Promotional Copy**

Promotional copy is developed by the Marketing Manager. This will appear on the back cover of the book and in our catalog and promotional materials, including our website. The draft copy for this promotional material will be sent to you by the Marketing Manager, usually around the time you are reviewing page proofs. Or the promotional text may be developed earlier if needed for a catalog or direct mail flyer.

## **Direct Mail**

In addition to being listed in the annual Press catalogs, our publications are routinely promoted in direct mail campaigns. Brochures are sent to individuals in the appropriate markets around the time of the publication of your book; Your book may also be listed in subsequent seasonal mailings to those markets, depending on its sales performance. 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. After the direct mail campaigns are completed, the Marketing Manager will send you the catalogs and brochures, with a list of the groups that received them.

### **Print and Website 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 and websites relevant to your specific work and field. Note that authors do not receive copies of such advertisements.

### **Review Copies**

At the time of publication, review copies are sent to approximately 25 to 35 journals and other appropriate media outlets, including websites and blogs that cover your work and subject matter. Your Author's Questionnaire is used in addition to Press lists to determine which journals to contact. We encourage you to include in your Author's Questionnaire any blogs and other websites that you believe we should contact. If you know that a particular reviewer would be interested in your book, include the name and contact information in your Author's Questionnaire. Any interview requests will be sent to you, but we encourage you to solicit such opportunities independently through your own professional networks as well. Inform the Publicist when such items are published.

### **Conventions**

The Press exhibits at select major national education meetings throughout the year. When it is not possible for the Press to participate directly, we may send books for display through a cooperative exhibit program, or provide the author with flyers.

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 either to have your book available for sale, or to display it at those meetings that we are unable to attend, when possible. We can provide you with copies of the Press catalog to distribute, as well as a flyer specific to your book. We urge you to notify us as soon as possible about any event where you are presenting, but no less than a month in advance so that we can follow up with the organizers.

### **Bulk Sales**

If you know of any organizations that might be interested in a bulk sale purchase of your book, notify the Publicist as soon as possible. The Publicist can send a press release and review copy for their consideration. Depending on quantity, the Press will be happy to offer multiple copies at a special discount.

We also routinely market titles for co-publication, a special bulk sale that is arranged prior to publication wherein an organization partners with the Press in

distributing your book. A co-publication sale is managed by the Rights Manager in coordination with your AE and PE. If you have suggestions about co-publication opportunities, contact your AE.

### **Author Promotional Activity**

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. Please take the time to review the “Publicity Pointers” section in Appendix E so you’ll have a plan of action in place before your book’s release.

### **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* corrections on reprints that do not affect the lengths of paragraphs or pages. Therefore, if you discover any misspellings, erroneous dates, incorrect numbers, or other typos or factual errors in the printed book, be sure to let your PE 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 on subsequent printings, so if you continue to find corrections throughout the reprint history of your book, pass them along to your PE.

## **WHAT NEXT?**

We look forward to working with you to ensure that your book has a long and healthy life. As we promote your book through marketing channels, we expect you to do the same. Again, be sure to keep us informed of your conference and speaking schedule, and proactively schedule promotional activities like conference presentations, book signings, lecture tours, and professional development workshops wherever and whenever possible.

# Manuscript Preparation Guidelines

## DETERMINING MANUSCRIPT 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 manuscript word count should include all front and back matter sections (e.g., title page, dedication, table of contents, preface, acknowledgments, appendices, endnotes, references, author bios). The projected page length in the contract does assume the extra pages a typical book needs for front matter created by the Press (such as the copyright or series page), and the index, and the option of a guest foreword of 500 to 750 words. A longer than average foreword, or a guest afterword or other contributed material, must be included in your contract word count, however.

If your book is divided into parts, each part opener will add extra pages. Estimate 1,000 words (2 to 3 book pages) for each part opener, whether the part openers include text or not.

Unless separately accounted for in your contract, any figures, tables, photographs, and so on, must be accounted for within the contract word count. This should be done by adding 400 “words” for each full book page any illustrative material will take up. For example, if you have written a chapter of 5,000 words that contains two full-page charts and one half-page photograph, you should estimate this chapter at 6,000 “words.” The projected book length used in the contract depends on this estimate.

Certain kinds of text, particularly “line-for-line” material—such as poetry, outlines, and lists—can also introduce a discrepancy between the projected and actual book length. If your manuscript has more than a few such instances of specially formatted text, be sure to discuss this with your AE.

## PARTS OF THE MANUSCRIPT

### 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. Do not include your address or school affiliation here, but simply your full name. Any foreword or afterword writers will be included here too, and will be added by your PE if necessary.

The **copyright page** is prepared by your PE, 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. This should be no longer than a few lines.

Next is the (short) **table of contents**. For authored books, it should include part titles (if used), chapter titles (for text and front and back matter), and all main (A-level) headings within each chapter. For edited collections, include part titles, chapter titles, and contributing authors' names, but not in-chapter headings or author's affiliations. A reminder: You should also deliver a "long" Table of Contents outline (see pp. 16–17), separately, but this will not be reproduced within the published book.

A **foreword** by a distinguished authority in the field can be an important contribution to your book. If you would like to include a foreword, suggest a selection of names to your AE. After you've received his or her approval, it is your responsibility to contact the potential foreword author and extend an invitation. Most people write forewords as a professional courtesy, but if payment is required, you should be prepared to cover this cost, as the Press does not budget for foreword fees. Generally, most foreword writers are satisfied with a complimentary copy of the published book. Forewords should be brief—about 500 to 750 words. They are due either at the draft or final manuscript delivery stage (though in some cases, they may be delivered early in the production stage, if agreed upon with your AE in advance).

When you have a commitment from an individual to write a foreword, let that person know about the length and delivery due date, notify your AE, and provide the person's name, email address, mailing address, and phone number. The Press will then send that person the necessary agreement letter to sign. You should send the foreword writer a copy of the manuscript in a timely fashion. You may send a draft version, if needed.

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. 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 treated as the first chapter of the book—if you have a preference, please indicate it.

**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, which would follow the preface.

## Main Text

The main text of the book includes all chapters, which should be numbered (Chapter 1, Chapter 2, and so on), a **conclusion** and/or an **epilogue** by the author, and in some cases an **afterword** written by a guest author. If an afterword is to be included, you should follow the same procedure outlined above for inviting a foreword author. However, as afterwords are not standard, they must be included in your total contract word count (unlike a standard-length foreword).

## Back Matter

The following components of the manuscript comprise the back matter:

**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.

**Endnotes**, if included (see pp. 21–22), precede the references.

**References**, which should be placed after the final chapter of the book, should be prepared according to the instruction listed on page 21.

**“About the Author” bios** should be included for all authors and contributing authors, but *not* for guest foreword or afterword authors. These should be concise and written in the third person.

### OUTLINING: CREATING A “LONG” TOC

Authors should prepare a complete outline of their book as they write. At the Press, we refer to this as the “long” Table of Contents (ToC). The “long” ToC must be submitted with the draft and final manuscript delivery. But outlining will be more helpful if it is begun at the outset of your writing, as it provides authors an opportunity to review how their material is organized and what points are covered.

The “long” ToC 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. We recommend that you 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 “long” ToC 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

## Next Steps

You should evaluate your outline as you write. 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? Although there may occasionally be good reasons for doing this, a single subheading is more typically an indication of organizational weaknesses and should be avoided. Teachers College Press house style requires a minimum of two subheads in any section, in most cases, unless the single heading is a special repeated feature.
- Should any more subheads be inserted? Should any subheads be deleted?
- Should any subheads be reworded for length, parallelism, or content?

## REFERENCE BOOKS

In preparing your manuscript, please use the following reference books, in addition to carefully following this guide. If your manuscript will include other exceptions to standard usage (e.g., in spelling or capitalization) that are the norm within your discipline or field, you should provide a list or set of guidelines for us to follow in copyediting. 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 "House Style and Manuscript Formatting" below). The Press insists that authors adopt an accepted style for these matters and apply it consistently throughout their manuscripts.

The Press house style follows the 5th edition of the APA Manual [*Publication Manual of the American Psychological Association* (5th ed.). (2001). Washington, DC: American Psychological Association]. (We may move to the 6th edition soon, which is very close to the 5th edition, but for now follow the 5th edition).

Using the Chicago Manual [*The Chicago Manual of Style*. (15th ed.). (2003). Chicago: University of Chicago Press] is also acceptable, if agreed upon with your AE in advance of transmittal to production.

These two manuals also provide general advice on manuscript preparation and the publication process. Another useful guide for writers is *Words Into Type* by Marjorie E. Skillen and Robert M. Gay, 3rd edition (Prentice-Hall, 1974).

## General Reminders

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

- *Identify your audience.* You should have a clear idea of the audience for whom you are writing, so that you 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 "educationalese."
- *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.

## HOUSE STYLE AND MANUSCRIPT FORMATTING

### Document Preparation

- Use 8½ x 11 white paper, one side only. Print on a laser (or inkjet) printer.
- All elements of the manuscript must be double-spaced throughout, *including quotations, lists, notes, and references.*
- Use the same typeface throughout. Our preference is 12 point Courier.
- Start each chapter on a new page.
- Page numbering should be consecutive through the entire manuscript (e.g., do not begin each chapter with a new “page 1”), including references and appendices.
- Indent special elements (extract, special text, lists, and so forth) one-half inch from the left. References should be hanging indent (first line flush left, subsequent lines indented one-half inch from the left). 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, references, and the like.
- Use boldface only for headings; use italics only for emphasis in text or when otherwise needed (e.g., book titles); do not use underlining to indicate italics.
- Do not use special word processor features to embed figures and tables in the manuscript—tables and “text” figures should be in separate files, and figures involving graphics (boxes, arrows, images, charts, and so on.) should be supplied as hard copy and application files.
- We prefer that you prepare and save the entire manuscript as one file, but you can choose to make separate files for each chapter if it’s easier for you. However, be sure to *save tables and figures separately.*
- Use filenames that enable us to tell what chapter a file is (e.g. “Intro,” “TOC,” “Chap1,” and so on). Avoid using abbreviations of chapter titles for filenames shortened to the point where they are not clear (e.g. tcpag for “Teachers College Press Authors’ Guide”).

### Formatting of Headings

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. Do not start chapters with a heading; There should be at least one paragraph of text 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. There should be an extra line of space above and below these headings.

If there are three levels of headings, the third level (C-heads) should be a “run-in paragraph head,” with a line of space above. These subheads should begin with a paragraph indent; They should be typed in boldface and followed by a period and a space, with the text of the paragraph following immediately on the same line.

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 D-head then is formatted like the run-in paragraph C-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 in boldface 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 your PE will specify the size, typeface, and placement of all headings.

## **Language**

We urge writers to be conscious of language bias 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. In addition, 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 usage 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 handing of endnotes, tables, and references are all areas in which consistency is crucial.

## Source Citations and References

The Press follows the APA author-date system of in-text citations, using authors' names and dates of publication, usually in parentheses, and keyed to a comprehensive "References" list.

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. 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 one-half inch; this style is known as the "hanging indent":

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

The cited references should be placed at the end of the manuscript (or, in the case of contributed volumes, at the end of individual chapters). Entries are arranged alphabetically by authors' or editors' names; works by the same author are arranged chronologically by publication date, with the oldest publications appearing first.

For further examples, see the *APA Manual*, pp. 207–214, and Chapter 16 of the *Chicago Manual of Style*. These two systems are similar, but not identical. The Press bases much of its house style on the *APA Manual*, making that the preferred choice, but you 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.

## Endnotes

Endnotes in the form of explanatory commentary are acceptable, but should be kept to a minimum. Type all endnotes for each chapter on a separate sheet of paper that is clearly labeled. 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. For example:

### Notes to Chapter 2

1. *Mexicano/Latino* is used to refer specifically to individuals of Mexican origin who have comprised the majority of the students in my research studies, but *Latino* is included as a way to acknowledge other Spanish-speaking participants from other Latin American countries.

### Notes to Chapter 3

1. The term *Chicana/Chicano* is used here to refer to the majority of Mexican Americans born in the United States as well as those who self-identify as Chicana/Chicano. This political term is also used as a way of denoting pride in their language and culture; it became popular during the Civil Rights Movement and appears in social science literature referencing that era.

2. Etc. Etc.

Do *not* use your word processing program's "footnote" or "endnote" tool if there are only a few endnotes per chapter. However, for those rare projects that have large numbers of notes in each chapter, please *do* use the programs notes tool (this makes it easier for your PE to adjust note numbering if it changes during the production process). If there are only one or two notes per chapter, your AE or PE may move them so they appear at the bottom of the text page on which they occur.

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. In either case, this decision will be made by your PE during the production stage, and you should format your draft submission with notes at the end of the manuscript.

As mentioned above, in most cases the Press does not use on-page footnotes. They are expensive to set and distracting to read in profusion. If you believe the market or format for your manuscript presents a special exception, please discuss this early in the process with your AE.

#### 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").

#### Numerals and Numbers

***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. The exception is when a number begins a sentence, in which case it should always be spelled out. Thus a combination of numbers expressed in words or numerals in sequence is common and accepted style, as long as the rule is used consistently. For example:

There were nine students in the class. There were 100 students in the school. Three students per week rotated between the high school and a community-college program.

However, mathematical calculations and statistical or scientific measurements normally require the use of numerals for all numbers:

We expected a 5% attrition, so the 60% rate was alarming.

Teachers College Press house style also prefers to use numerals, as opposed to written-out numbers, for any measure of time, age, or grade level (e.g., 5 minutes, 3 years old, 2nd-graders), even if the number is between 1 and 10.

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 chapters and parts.** Use Arabic numerals for chapters, but Roman numerals for parts (e.g., Part II; Chapter 2).

**Numbering figures, and tables.** Figures and tables should be numbered chapter by chapter (e.g., Figure 2.4 for the fourth figure in Chapter 2; Figure 1.2 and Table 1.2 for the second figure and second table in Chapter 1).

**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 2.2.”

## Quotations

Type all quotations double-spaced. The source for each quote should be clear, and should include the author, date, and page number of the quote. If they are short (up to four manuscript lines), run them into the text with quotation marks at the beginning and end. “For example, this sentence.” 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 from the left and do not use quotation marks:

Growing up bilingual in America should be cause for celebration; instead the presence of any non-English language in students’ homes is viewed as a detriment to learning; their native culture is considered an obstacle to assimilation. This has been the case since Mexican American and Puerto Rican students first enrolled in U.S. schools.  
(Carter, 1970, p. 45)

If the quotation is longer than one paragraph, indent the first line of subsequent paragraphs. 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: “Growing up bilingual . . . should be cause for celebration. . . .” 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, 2005, p. 3). When citations follow a block quotation, which do not require quotation marks, they are placed *after* the final punctuation:

. . . end of quotation. (Smith, 2005, p. 3)

## Lists

Although lists can be helpful to a reader, avoid excessive use of them, except in cases where they were planned, with your AE, as a professional development workbook feature. 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.

## Font Treatments

Italic type, bold type, and other unique faces are *not* acceptable as the main typeface. Boldface should be used for headings, but not for emphasis. Italics (rather than underlining) is preferred for book titles, emphasis, and the like.

## Special Symbols and Alphabets

Unusual symbols can cause serious production delays. If a symbol is standard in a field, use it rather than designing a unique symbol, if possible.

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. Write in colored pencil, not ink. It is very difficult to distinguish, for example, between Ç and ç if they are written carelessly. Similarly, lowercase Greek letters that can easily be confused with Roman letters must be identified in the margin at each occurrence.

## PREPARATION OF ILLUSTRATIVE MATERIALS

All photographs, charts, graphs, 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. Although the Press will reproduce digital images directly from the files, please include a printout for editorial reference. Duplicate copies are not acceptable for reproduction. Digital files for illustrative matter should be included on a disk (files in Word, Powerpoint, Illustrator, Quark, and so on). Whatever the final format of the artwork—tif, jpg, gif—they must be supplied in separate files, *not embedded within word-processor document files*. Authors are responsible for providing original camera-ready copy or original digital files, depending on how the work was created.

All artwork should be labeled as figures, both in the text and in the captions or legends. As noted previously, 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 write, “As the following figure shows. . .” 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 HERE

---

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 may arrange to have a professional do the artwork and charge the cost against your royalties.

## SUBMITTING ART FOR PUBLICATION

When we scan art, we make adjustments that often cannot be made to electronic files. For this reason, we require that you supply originals as well as any electronic files that you may have. We recognize that there may be instances where an original is not available, for instance, a student may not wish to relinquish an original painting, but will be happy to supply a photograph or a scan. Discuss this case with your AE in advance of delivery. An exception may be possible, but publication depends on reproduction quality. Here are some basic guidelines to help ensure the art you submit is acceptable for publication:

### What to Consider When Supplying Electronic Files

1. If you are supplying scans or digital photographs, be aware that the minimum acceptable resolution is 300 dpi at reproduction size. For a typical 6" x 9" book, this is 4.5" or 1350 pixels wide. A program such as Photoshop allows you to

check the resolution after formatting to these specifications. Greater resolution than this minimum will allow the option of zooming and cropping. Tiffs or jpegs are preferred for digital photographs.

2. If you are supplying tables or graphs, be advised 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 tiffs for line art are not acceptable.

### **What to Consider When Supplying Art**

1. Unless arranged ahead of time with your AE, all color art will be reproduced in black and white in the interior of the text. If you are supplying color art that will be reproduced in grayscale, consider whether the art has 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. Original line drawings, not photocopies, must be sent with the manuscript; they must be black ink on white paper. 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. Photos must be supplied as either: 1. high-resolution tif or jpeg files or 2. true photo prints that we can scan in-house. In both cases full color is preferred because it gives the Press the most options: We can easily convert color to black & white, but can't do the opposite. If supplying prints for scanning, avoid pebbled, matte, or other finishes, as these finishes will scatter light during the scanning process. As noted above, color art will be reproduced in black and white in the interior of the text, but color versions may be used in marketing or for a book cover, so it is useful to have them. Do not use paper clips or write in the center of the back of photo prints, as this may damage the front surface. Each print 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.
2. Do not ever write on the front of the prints. If you wish to indicate areas of photos to be "cropped out," do this on a printout or xerox copy of the image, or trust your PE to crop out extraneous or distracting elements, which is standard procedure.
3. Color transparencies (slides) can be scanned in-house.
4. Printouts of digital files or images (e.g., color photocopies and inkjet prints) are unacceptable for reproduction as they are composed of lines or dots that will be exaggerated in the scanning and printing processes. As noted, you must deliver original digital files at minimum resolution standards. You should submit printouts for editorial reference, but not for reproduction.

5. Likewise, pre-printed images, such as from a newspaper or magazine, contain a dot pattern that will interfere with the one being used in your book.

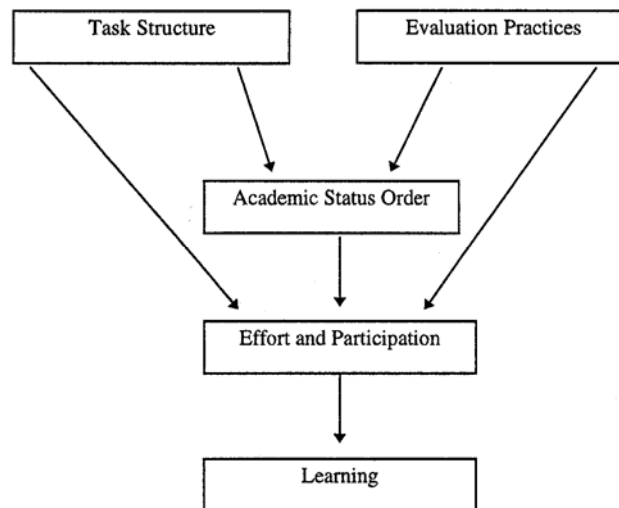
***A special note on digital cameras.*** Please be aware that most standard settings on digital cameras do not produce images of sufficient detail or tonal range. If at all possible, set your digital camera to its highest resolution setting (even though this means each image will take up more of your camera's or computer's memory). Or hire a professional photographer. It's also a good idea to turn off the date stamp, so we don't have to remove it later.

## CHARTS, TABLES, GRAPHS, AND OTHER FIGURES

Figures other than photographs or line drawings are handled differently. The figures discussed in this section are those that are made up entirely of text or are a combination of text and line art (for example, see Figures 1.1 and 1.2, taken from the first chapter of a manuscript). Generally the Press will create final images from your disk files. You should supply electronic files for these types of figures in the program in which they were originally created (e.g., Adobe Illustrator), because your PE must be able to manipulate text or re-format figures as needed.

**Figure 1.1. Classroom Social Structure**

---



**Figure 1.2. Teacher's Plan for Centrifugal 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 PE if you type or draw within these dimensions, even for your draft. Never include figures on the same manuscript page with regular text. Each figure must be on a page of its own.

## Tables

As with word figures, you will be expected to supply editable drafts of tables with the final manuscript. Your tables should be typed double-spaced on separate sheets and grouped together at the back of the manuscript. Tables should be created using the tabling capabilities of your word processor (preferably Microsoft Word). They should be numbered consecutively within each chapter (e.g., Table 7.6, Table 7.7). Your PE will reformat your tables for reproduction in the final book.

Tables should be used sparingly; if the gist of a table can be described in prose, do so. A simple list or set of bullet points may work as well as a table, and is less cumbersome for readers and for production (see p. 24 for house style for lists). Table 1.1 is an example of a well set up table.

**Table 1.1. 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.

## SHIPPING THE MANUSCRIPT

It is imperative that the printouts of your manuscript and the files that accompany it be *identical*. We will use the electronic files to typeset your work. If you make last-minute changes to the files, be sure to print them out and replace the pages in the print-out. Any originals for illustrative matter should be taped inside sturdy cardboard so that the art will not be bent or torn in any way during shipment. 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 electronic files should be either emailed to your AE (try to keep attachments below 3 mb total per email, emails with larger attachments can clog our inboxes), or included in the package on a CD.

We recommend sending manuscripts by FedEx or UPS, but a costly overnight delivery is not required. Please address the manuscript to the attention of your AE.

Again, before shipping your manuscript, review the Manuscript Delivery Checklist (Appendix A) and include a copy. Be sure you have retained a copy of everything in the package, especially any original art or photographs!

# Permissions and Releases

## AGREEMENTS FOR CONTRIBUTING AUTHORS

### Edited Volumes

If your book is a compilation of unpublished works by other writers, each contributor must sign an assignment of copyright form (Appendix D). 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 the signed forms to the Press. Your AE will provide you with blank assignment of copyright forms and instructions. Do not use the permissions forms supplied in Appendix B to this guide, which are for reprinted material rather than original works.

However, previously published contributions (for example, a chapter that will be reprinted from another book) require a signed permissions form from the original publisher (see “Guidelines for Obtaining Permissions,” following).

### Agreement for Supplemental Work

If you arrange for a guest author to provide a foreword and/or an afterword, or if someone other than yourself provides the index or original art work (photographs, drawings, and so on), this is considered a work-for-hire. The “author” of such material will need to sign an agreement for supplemental work. Notify the Press and we will send out these agreements.

## GUIDELINES FOR OBTAINING PERMISSIONS

It is your responsibility, by contract, to obtain appropriate permission for any material protected by copyright in your manuscript (beyond “fair use”). Even your own previously published work may not be reprinted in your new book without giving the source. If it was copyrighted by your previous publisher, you need permission to reprint any substantial portion, even if you have re-edited it (See “What Is Fair Use?” following).

If you are confident that no permissions are required for your manuscript, you must state this in your cover letter with the draft and final manuscript submissions. Your editor may, however, indicate that some material does in fact require permission.

Plan ahead to request permissions well before your draft manuscript is due to the Press, as it routinely takes weeks to months from the initial request to the receipt of final permissions forms. Six to eight weeks is standard, and most publishers or other rights-holders will include timeline estimates on their websites. However, often the first contact may need to redirect you to another office or individual, given the

complicated nature of copyright clearance and management.

Remember to keep copies of all sourced documents when you research and write your book, so that you have the publisher and author information for a work readily at hand. Please use the “Status of Permissions Log” in Appendix B to record each of these items and keep track of their status. Keep one copy of the log for your records and submit a copy to the Press when you submit the completed permissions documents.

## Permission to Use Material Protected by Copyright

***What is 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 additional 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. 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 a footnote. 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. Websites and material published online in other formats is under copyright, in most cases. You should not assume that because text was culled online it is “fair use.” Photographs are copyrighted by their photographer, or rights are controlled by the publisher of the image (i.e., photos are owned by whomever took the picture, not by the person or people depicted in it). Note that to publish photographs you will need to obtain permission from the photographer *and* releases (see “Guidelines for Obtaining Releases” on p. 34) from all identifiable individuals pictured.

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. 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 or her heirs.

If you wish to use children’s art work, poetry, or prose, you should obtain written releases from the parents. In most cases we treat writings by study participants, like teachers, as field data covered by a release or IRB—see ““Guide for Obtaining Releases” on page 34 for more information.

**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*. If it is, you need not ask permission. 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 being 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 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 two lines of a poem or song (lyrics or notes).

### **Procedure for Requesting Permission**

First, be sure that you identify properly the copyright holder of the work. For published books, journals, or online sites, for example, the reprint rights are most commonly controlled by the publisher of these materials; for song lyrics, by the record company. However, in other cases the rights may be managed by the author, a literary agent, or a deceased author's heirs. If there is any doubt, consult the U.S. Copyright Office website (<http://www.copyright.gov/>), and use the title or author search to identify the copyright holder's name and publisher of record. Most publishing and media companies also post permissions information on their websites.

Another suggested source for contact information for book publishers is a reference source called *The Literary Market Place* (LMP). Most university and public libraries have a subscription, and it is available in book form or at [http://www.literarymarketplace.com/lmp/us/index\\_us.asp/](http://www.literarymarketplace.com/lmp/us/index_us.asp/), though to access it online you must go through a subscribing library. You will be able to obtain a fax number, and often permissions contacts, from the LMP, and this can make the process far more efficient.

**What to request.** The Teachers College Press permissions forms in Appendix B, identify the items needed in any request for permissions from rights-holders. While our preference is that the rights-holder sign the Press form, in many cases a publisher will issue their own license. *In such cases, you must carefully review the license to ensure it covers the same scope of rights on the Press form.*

You will need to detail the following items in making your request:

1. **Title of your book.**
2. **Brief description of audience for the work** (e.g., “a book for early childhood educators”).
3. **Estimated print run.** Some publishers will limit a permissions license to a set number of copies of the book that is published. It is important to obtain permission for a minimum of 5,000 copies if a limit is to be stipulated. When requesting permission, be sure to identify the initial print run as between 5,000 and 10,000 copies. In actuality, the initial print run will likely be smaller, but you must ensure that the license does not limit the ability to reprint your book in a timely fashion.
4. **Excerpt or item you would like to use.** Please be sure to completely identify the author/editor of the work; the complete title; if a journal, the volume number; the page(s) in which the reprinted material appears in the original publication; and the copyright date of the material. Attach a page showing how you use the material in the context of your book to the permission request, if possible. Include any other information needed per publisher’s/rights-holder’s posted instructions.

Please fill-in all the necessary details in the template request forms provided. Please type (do not handwrite) the forms. We will provide you with two versions of the template: one appropriate for text, one for artwork/photographs (see Appendix B). There is also a template adapted for edited volumes (i.e., as the contributing author may be submitting it to the rights-holder, rather than the volume editor), available upon request.

In the Teachers College Press permissions form, we request “nonexclusive world rights in all languages, formats, and media, including electronic rights.” It is very important that in filling out forms that a rights-holder submits to you, you request this same scope of rights. You are also responsible for ensuring that licenses received from rights-holders cover these terms, and must negotiate if the initially received license is limited.

***Managing the permissions requests.*** When you receive a signed permissions request form from a publisher, or they return their own license, *please review the document carefully.* Be certain that it is signed by an authorized representative of the publisher, and note if any fees for payment of the permission are required. *Payment of permissions fees is the responsibility of the author.* Permissions fees are time-sensitive, and typically the publisher will revoke the permission if the fee is not paid within a time period stipulated on the form.

Review the document for the “grant of permission.” This is the license to reprint the material you requested. As mentioned, the publisher may try to limit this license, so it is important that you review the document once it is obtained. Publishers may seek to place the following kinds of limits on a request:

*Scope of rights:* The publisher may seek to limit the countries in which permissions are licensed (e.g., U.S. rights only, as opposed to world rights). Or the publisher may try to limit electronic rights in the grant of permissions. You should

petition for these rights, and in most cases such negotiation will be required when rights are controlled by major trade publishers or literary agents.

*Numbers of copies/length of license:* Some publishers will limit the license for permissions to a set number of published book copies, and/or a period of time (i.e., 5 years). If the publisher places such restrictions on the license, you should petition the publisher for a less restrictive license. In all negotiations with publishers, emphasize that Teachers College Press is a scholarly, not-for-profit institution, and that your publication is academic/educational in nature.

Contact your AE immediately if there is any question about the scope of rights in a license. If, after you have negotiated the original license, some limitations are necessary, these must be listed in the “limitations” section of the Status of Permissions Log.

***Status of permissions log.*** Be sure to record all permissions collected on the Status of Permissions Log (in Appendix B), and submit with the collected permissions once you turn in the final manuscript. *A final manuscript cannot be transmitted to the production department without a completed permissions log.* It is the only document that summarizes the full listing of items requiring permission. Please type (do not handwrite) the log.

The Press recognizes that the process of requesting, reviewing, and managing permissions can be a complicated task, so please be sure to contact your AE immediately if any questions arise.

## GUIDELINES TO OBTAINING RELEASES

Authors are also responsible for ensuring that the material they publish does not infringe on the privacy rights of any individuals. Because 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, and so on, 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.

The purpose of this section is twofold:

1. To let you know what types of writing, research, or artwork may require releases from subjects or school sites, so that when we request copies of your forms it will not come as a surprise to you.
2. To facilitate your beginning the process of obtaining the necessary releases prior to submission of the draft manuscript. This will save us all time at the later

stages of development and production, drastically reduce the numbers of subjects and school sites for whom you are not able to obtain releases, and, in turn, 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.

### **Authors Who Already Have Release Forms (“Human Subjects” or IRB Release Forms)**

Some authors already have “human subjects” release forms. In this case, tell your AE and send them a template copy to review and approve in lieu of Press release forms. As a rule of thumb, whenever educational 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. We understand that, in many cases, the anonymity of the subject is of ultimate importance and we respect that. However, it is imperative that we know which individuals, cases, etc., in the text are covered by such forms. If you are not at liberty to send the actual releases due to protection of subjects’ anonymity, an example with a statement it was signed by all individuals is sufficient. You will also need to send a detailed list of where each case/vignette appears in the text, the real and/or disguised names (pseudonyms), and the fact that you do have the forms. Use the status of releases log (Appendix C) to create this list.

### **Other Release Forms**

If you have other types of release forms, for individuals or for schools, school districts, and so on, discuss this with your AE 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.

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

There are many different instances within scholarly research books that require signed releases. We will point out the most common. There may be others in your manuscript that we have not accounted for here, and your AE will bring them to your attention when reviewing the draft.

***Case studies, individual portraits/profiles.*** This refers to case studies, and so on, 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 case study(ies). In this case, you must have a signed release form from the individual whose life, work, and so on, 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. As a matter of fact, we recommend that you use pseudonyms and that the descriptive details be fictionalized. Of course, if the person is adamant in wanting his or her real

name to be given, or for another reason you believe this is the most appropriate course, that will be acceptable, but a release form must specifically state that permission is granted for 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; it depends on the length, content, and context of the descriptions. If you are using a person's real name, the best and safest recourse is to have them sign an agreement. Ask your AE if you are unsure.

**Public figure.** A public figure is not just a famous person or politician. Someone who is an employee of the school system can be considered a public figure within the parameters of performing his or her job (e.g., principal, superintendent, teacher, school board member). Whether a release is necessary for someone who is being considered a public figure should be decided in conjunction with your AE. Take into consideration whether the description of the person would be construed as favorable. If a public figure is described in a favorable light, there should be no reason not to request and obtain a release, and we will expect you to do so, unless you discuss it with us. Obviously, we are most at risk if the description can be construed as 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 instead to alter the description so that he or she will not be recognizable. As long as we have every reason to believe that he or she will not be recognizable to themselves or others, we have the right to use the material. Keep in mind that if you make a request and it is denied, you are then in greater jeopardy of reprisal. Therefore, if you are uncertain, it is best to discuss the situation with your AE before proceeding.

**Parent, child, student, other.** 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 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, and had a learning disability, and one of the ways the teacher dealt with it was . . ." there would be reason 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 (see "Good Faith Effort and Disclaimer Letters," below).

**Descriptions of classrooms, organizations, programs, schools, other.** Again, the safest course of action is to obtain signed releases. If the school/program 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 attempted to disguise it (perhaps the study itself is commonly known). This is one of the trickiest areas and should be discussed with your AE as early as possible.

***Conversations, dialogue, interviews, transcripts (including those derived from audio or video).*** 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, and so forth. If the piece you choose to use 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 AE (see below for a more in-depth discussion of “good faith effort”). Again, the nature of the quotes, etc., are 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. As always, 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 AE 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 subject 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 may be safest to retain the person’s real name (first name only). This may seem contradictory; however, we have been advised by our legal team 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, and so on. 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 we will supply. A parent or guardian must sign a release form for a photograph of a child under 18. If it is not possible to locate the subjects, you must be able to document your attempt to do so.

## **Procedure**

List material requiring release in the status of releases log as you prepare your manuscript. Please type (do not handwrite) the log. Review the instructions in this guide carefully to make your best determination of which material needs to be covered. Please send a copy of this log to your AE along with your draft manuscript (or prior to this time, if it has been discussed with your AE), along with copies of the releases obtained. Your AE may also add to the list at this time.

We have provided three blank release forms (see Appendix C) which are comprehensive enough to cover most material typical in a book's publication, but which also may be adapted to fit your individual needs. For example, if you use a pseudonym rather than a student or teacher's real name (again, we recommend this in most cases), cross out or delete "real name" in the description. Or, if you are only using writings and not artwork, you may cross out this section.

The "Student Release" is appropriate for parents of minors, or for youth of legal age to sign. The "School/Classroom Release" is appropriate for classroom teachers or school principles to sign. The "Regular Release" is a general version that may be used / adapted for other individuals.

Please fill-in all the necessary details in these templates. We strongly prefer that you type rather than fill out forms by handwriting. Give a due date of 2 to 4 weeks for return of the signed forms to you. If any releases are outstanding at the time your draft delivery is due, please indicate when we can expect them on the Status of Releases Log. You should let your AE 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.

## **Scholarly, Not-for-Profit Status**

Teachers College Press is a not-for-profit university press. The books we publish are considered to be educational, not commercial. One benefit of this is that our materials are not usually placed under a great deal of scrutiny, and if such scrutiny does develop, the fact that our goal is to inform/educate means that we have more leeway. This makes it highly unlikely that anyone would ever initiate a suit due to material published in one of our books. Moreover, if someone did initiate such a suit, it is even more unlikely that he or 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 above and keep in mind the ethical nature of our undertaking.

## **“Good Faith Effort” and Disclaimer Letter**

When obtaining releases, there exists a “making a good faith effort” to obtain releases. If you have many more instances that may require release than 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 AE will be happy to discuss this with you. 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 can’t get the releases. Such an attempt must be documented. Therefore, you must put in writing to your AE the circumstances surrounding your effort to search out these people and your inability to actually track them down.

If your editor agrees you have made sufficient “good faith effort,” you should write a formal letter to the Press in which you detail any efforts made to contact the individuals quoted, note that you have sought to protect the privacy of the individuals by omitting their names, and state that the material is being used for educational purposes. You should also note that you release TCP 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 any copyright, proprietary, or privacy right.”

With this letter in place, we are usually able to come to an agreement about what material is appropriate to publish.

# Appendices

Note: All forms and checklists in the Appendices have been provided to you, separately, as Microsoft Word files. You should use these files to fill in blank sections of the templates as needed. If you are missing these electronic files, please ask your AE to provide them.

## **Appendix A: Manuscript Delivery Checklist**

## **Appendix B: Permissions Log and Request Forms**

Status of Permissions Log

General Permission Request Form

Photograph Permission Request Form

## **Appendix C: Release Log and Request Forms**

Status of Releases Log

General Release Request Form

Student Release Request Form

School/Classroom Release Request Form

## **Appendix D: Assignment of Copyright Forms**

Assignment of Copyright FAQs

Assignment of Copyright Agreement Form

Example of Filled-In Assignment of Copyright Agreement Form

## **Appendix E: Publicity Pointers**

## **Appendix F: Proofreader's Marks**

## Appendix A MANUSCRIPT DELIVERY CHECKLIST

Please return a copy of this list with your manuscript.

Checklist items are due at both draft and final manuscript delivery.

1.  Two (2) copies of the complete manuscript, including two (2) copies of all figures and other elements. In addition, you should keep one complete copy for your own reference.
2.  One electronic version that is *Microsoft Word compatible* (either emailed to your AE or supplied on a CD or portable USB drive). This version must be “clean copy,” with all tracked-changes, highlighting, comments, and so on, deleted.
3.  If final delivery, the edited draft manuscript with all our yellow tags intact. If development editing was performed using Microsoft Word’s tracked-changes feature, it is not necessary to return these edited files, unless specifically requested by your editor.

### Manuscript Includes:

4.  Title Page
5.  Table of Contents (Short—as to appear in final book)
6.  Table of Contents (Long—as a book outline with all subheads listed and appropriately indented. See example in the Author’s Guide)
7.  Foreword (if applicable, enclosed or date to come)
8.  Preface (if any)
9.  Acknowledgments (if any)
10.  Introduction
11.  Chapters
12.  Afterword (if applicable, enclosed or date to come)
13.  Brief Biographical Sketch of each author/editor (and contributors)
14.  References
15.  Tables—if any, include Table number
16.  Figures—if any, include Figure number
17.  Photographs/Art—if any, include number
18.  Appendixes—if any, include number

### Other Items Due with the Manuscript:

19.  Sheet listing all figure/table/photo captions
20.  Assignment of copyright forms for each chapter (for edited volumes, or other titles with contributing authors who are not contract signatories)
21.  List of all authors and contributors' names, home and office addresses, and telephone numbers
22.  Summary "log" form for Permissions
23.  All permission forms obtained for use of copyrighted material beyond fair use (including text, extracts, tables, figures, illustrations, and photographs)
24.  Summary "log" form for Releases
25.  All release forms obtained from individuals or institutions
26.  Computer capability information form (if you are not using standard Microsoft Word)
27.  List of dates when you will not be available, for at least 6 months after the manuscript is sent to us
28.  List of special conferences/organizations you plan to attend, with dates/locations. Identify those at which you have an accepted presentation or have submitted a session proposal (if waiting for response)

### Manuscript Reminders:

29.  *Everything* is typed double-spaced, including references, figure captions, long quotations, and any footnotes
30.  Manuscript pages are consecutively numbered throughout, from the first to last page of the manuscript
31.  All figures and tables are identified by the double-number system
32.  APA author-date reference style is followed throughout

### Marketing and Publicity Reminders:

33.  Author questionnaire(s), due by your final manuscript delivery date, or earlier if requested by publicity. Please email it to the Publicist directly; your AE can provide the email address if needed. Some items due with your manuscript delivery should be duplicated in your author questionnaire (i.e., item 28, regarding conference attendance, should be listed in the AQ as well as submitted separately with your manuscript). Please ensure your AQ is complete and comprehensive
34.  Keep an eye on conference proposal deadlines, and submit proposals in time to present as widely as possible when your book will publish
35.  Review the marketing sections of the "Guide for Authors" and plan ahead for book promotions

## Appendix B PERMISSIONS LOG AND REQUEST FORMS



TEACHERS COLLEGE • COLUMBIA UNIVERSITY  
 1234 AMSTERDAM AVENUE • NEW YORK, NY 10027  
 PHONE: (212) 678-3929 • FAX: (212) 678-4149

### STATUS OF PERMISSIONS LOG

Author: \_\_\_\_\_

Title: \_\_\_\_\_

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

Material excerpted (What requires permission?)	Rights holder/ author of material (Who Owns Copyright?)	Where is the material in the manuscript? Identify chapter(s) and page number(s)	Status		Limitations
			Date Applied	Date Received	



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 1234 AMSTERDAM AVENUE • NEW YORK, NY 10027  
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**PERMISSION REQUEST FORM**

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

Teachers College Press, a non-profit publisher, is preparing for publication in \_\_\_\_\_,  
 my book entitled: \_\_\_\_\_

It is \_\_\_\_\_  
 (brief characterization of book and primary target audience)

The initial print will probably be about \_\_\_\_\_ copies.

Described or exhibited on the attached sheet(s) is material from:

\_\_\_\_\_  
 (title & author/editor of source book or title/vol. # of journal; page #s; copyright date)

I am writing to request permission to use this material (either exactly as it appears in the source or, if adapted, as shown on the attached sheets with adaptations clearly indicated) in my book and in any future revisions and/or editions thereof.

I am requesting nonexclusive world rights in all languages, formats, and media, including electronic rights. I understand that these rights will in no way restrict republication of your material in any form by you or others authorized by you. If you do not control these rights entirely, will you be good enough to let me know to whom I must apply?

The source of the material used will, of course, be appropriately cited. Please note if there is any special citation line needed.

\_\_\_\_\_  
 Thank you very much for your attention.

Sincerely,  
 \_\_\_\_\_  
 (Author's Name, Signature, and Address)

Permissions is hereby  
 granted as requested.

\_\_\_\_\_  
 (Authorized Signature)

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

\_\_\_\_\_  
 (Title or Position)

\_\_\_\_\_  
 (Company)



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 PHONE: (212) 678-3929 • FAX: (212) 678-4149

**PHOTOGRAPH PERMISSION REQUEST FORM**

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

Teachers College Press, a non-profit publisher, is preparing for publication in \_\_\_\_\_,  
 my book entitled: \_\_\_\_\_

It is \_\_\_\_\_  
 (brief characterization of book and primary target audience)

The initial print will probably be about \_\_\_\_\_ copies.

Described or exhibited on the attached sheet(s) is material from:

\_\_\_\_\_  
 (title & author/editor of source book or title/vol. # of journal; page #s; copyright date)

I am writing to request permission to reprint your photograph (see copy attached) in my book and in any future revisions and/or editions thereof, and in advertising and promotions associated with the book, including reproducing the photograph on the book's cover.

I am requesting nonexclusive world rights in all languages, formats, and media, including electronic rights. I understand that these rights will in no way restrict republication of your material in any form by you or others authorized by you. If you do not control these rights entirely, will you be good enough to let me know to whom I must apply?

I am happy to cite you as the source of this photograph. Please provide any special credit line needed.

\_\_\_\_\_

A release form is provided below (in case it serves your purpose), and a copy of this letter is enclosed for your files.

Sincerely,

\_\_\_\_\_  
 (Author's Name, Signature, and Address)

Permissions is hereby granted as requested.

\_\_\_\_\_  
 (Authorized Signature)

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

\_\_\_\_\_  
 (Title or Position)

\_\_\_\_\_  
 (Company)

## Appendix C RELEASE LOG AND REQUEST FORMS



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 PHONE: (212) 678-3929 • FAX: (212) 678-4149

### STATUS OF RELEASES LOG

Author: \_\_\_\_\_

Title: \_\_\_\_\_

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

CHAPTER # PAGE #	DESCRIPTION (What material requires release?)	SOURCE (who is signing the release?)	STATUS	
			Date Applied	Date Received



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**RELEASE REQUEST FORM**

I hereby consent to have my name, photograph, remarks, writings, and artwork used by Teachers College Press, Teachers College, Columbia University, a non-profit New York corporation, in conjunction with research in which I took part. This is to be used in part or whole in:

\_\_\_\_\_

\_\_\_\_\_

by: \_\_\_\_\_

in all editions and media, and advertising and promotion in connection with such use.

NAME: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_

DATE: \_\_\_\_\_

WITNESS: \_\_\_\_\_

(print name)

(signature)

If the person whose statements are to be used is under 18 or has a legal guardian, the parent or guardian must sign below:

NAME: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

RELATIONSHIP TO PERSON WHOSE STATEMENT IS TO BE PUBLISHED: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_

DATE: \_\_\_\_\_

WITNESS: \_\_\_\_\_

(print name)

(signature)

COMMENTS: \_\_\_\_\_

\_\_\_\_\_



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 PHONE: (212) 678-3929 • FAX: (212) 678-4149

**STUDENT RELEASE REQUEST FORM**

I hereby consent to have descriptions of classroom activities and performance, and my name, photograph, remarks, writings, and artwork used by Teachers College Press, Teachers College, Columbia University, a non-profit New York corporation, in conjunction with research in which I took part. This is to be used in part or whole in:

\_\_\_\_\_

\_\_\_\_\_

by: \_\_\_\_\_

in all editions and media, and advertising and promotion in connection with such use.

NAME: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_

DATE: \_\_\_\_\_

WITNESS: \_\_\_\_\_  
(print name) (signature)

If the person whose statements are to be used is under 18 or has a legal guardian, the parent or guardian must sign below:

NAME: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

RELATIONSHIP TO PERSON WHOSE STATEMENT IS TO BE PUBLISHED: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_

DATE: \_\_\_\_\_

WITNESS: \_\_\_\_\_  
(print name) (signature)

COMMENTS: \_\_\_\_\_

\_\_\_\_\_



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**SCHOOL/CLASSROOM RELEASE REQUEST FORM**

I hereby consent to have my classroom, program, and students, as well as my name, photograph, remarks, writings, and artwork used by Teachers College Press, Teachers College, Columbia University, a non-profit New York corporation, in conjunction with research in which I took part. This is to be used in part or whole in:

\_\_\_\_\_

\_\_\_\_\_

by: \_\_\_\_\_

in all editions and media, and advertising and promotion in connection with such use.

NAME: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_

DATE: \_\_\_\_\_

WITNESS: \_\_\_\_\_  
(print name) (signature)

COMMENTS: \_\_\_\_\_

\_\_\_\_\_

## Appendix D

### ASSIGNMENT OF COPYRIGHT FORMS for contributed volumes

To obtain copyright for contributed chapters in an edited collection, Teachers College Press requires each contributor sign an **Assignment of Copyright** agreement form. As volume editor(s) of a collection, you are responsible for distributing and collecting these forms to and from contributors. They are due with your draft delivery (3 months preceding your contractual due date).

Complete the template, enclosed, for each contributor. See attached example. The form should be addressed to the contributor, with all relevant details for the volume and chapter completed. Leave the signature fields blank. Include a brief, personal cover letter with the forms, setting a due date for their return.

*Do not send blank templates to contributors;* this leads to confusion and mistakes in the form. Take the necessary time to complete each template in full before submitting to contributors.

Ask contributors to return signed, original forms to you by mail. We do not accept faxes, scans, or photocopies unless a special circumstance (i.e. an overseas author) requires such an exception. Discuss any exceptions with your AE in advance of delivery.

Once you have collected *all of the original signed forms*, send them to your AE. Include a list of all contributors' names, home and office addresses, and telephone numbers. Keep a copy of all documents in case any items are lost in the mail.

*Contributors should not send forms directly to Teachers College Press;* This leads to lost forms and incomplete transmittals. Remind authors to send forms to you directly.

Once we have received a complete set of original forms, we will then process them and return countersigned copies to you for your files, as well as to the contributors for theirs. The originals will be kept on file at Teachers College Press.

Each contributor will receive one copy of your book, approximately 4 to 6 weeks after its publication date. These copies will be sent directly by the Press (*not* subtracted from your author copies due by contract).

## ASSIGNMENT OF COPYRIGHT FAQs

**Q: Are original signatures required?**

A: Original signed letters are required. We do not accept faxes, scans, or photocopies, except in special circumstances (i.e. an overseas author). If an exception is needed, please discuss it with your AE.

**Q: What if a chapter is co-authored? Do you accept separate forms?**

A: If a chapter is multi-authored, we will accept separate forms from each author, if needed. Preferably, ask for a jointly signed letter for each co-authored chapter. You may add extra signature lines for additional authors.

**Q: Do contributors need to provide their social security number?**

A: Contributors need only provide their social security information if they will be receiving an honorarium or royalties for their work from Teachers College Press. This information is required to process their check. For most edited volumes, royalties are typically paid only to the volume editor(s).

**Q: As volume editor, I also contributed a chapter. Should I sign this form?**

A: Volume editors, and/or any other authors who are signatory to the book contract, *do not need* to submit an Assignment of Copyright agreement form.

**Q: Should I send a Assignment of Copyright agreement form to the foreword/afterword authors?**

A: A different contractual letter is sent directly by the Press to such guest authors. Therefore, you should *not* obtain a Assignment of Copyright agreement form from foreword/afterword authors. Instead, submit their contact information to your AE. Please see the Guide for Authors for further information regarding foreword/afterword invitations.



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**ASSIGNMENT OF COPYRIGHT AGREEMENT FORM**

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

Dear \_\_\_\_\_

This letter will represent our agreement with respect to the literary Material written by you:

\_\_\_\_\_  
 Chapter Title/Chapter Number

(hereinafter called the "Material"). We propose to publish the Material in a book consisting of a number of contributions by independent authors, entitled:

\_\_\_\_\_  
 Book/Editor(s)

You hereby expressly grant, see, assign, and transfer copyright and all of the rights comprised therein and any and all renewals and extensions thereof.

You warrant that the Material is original, that you are the sole author thereof, that the Material has not been previously published elsewhere, and that it does not infringe upon any statutory or common law copyright or any other right of any person or party.

Your signature below will constitute this, our agreement. Please supply us with your address and telephone number. A Complimentary copy of the book will be sent to you upon publication.

By \_\_\_\_\_  
 Teachers College Press Rep.

**ACCEPTED AND AGREED TO BY:**

\_\_\_\_\_  
 Name (*print or type*) Signature

\_\_\_\_\_  
 Address: Street (Dept., School), City, State, Zip Telephone Number

\_\_\_\_\_  
 Name (*print or type*) Signature

\_\_\_\_\_  
 Address: Street (Dept., School), City, State, Zip Telephone Number

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**Example of filled-in ASSIGNMENT OF COPYRIGHT AGREEMENT FORM**

Date: 7/10/2010

Dear Dr. Jane Jamieson

This letter will represent our agreement with respect to the literary Material written by you:

"Rethinking Schooling: Best Practices for Better Learning" / Chapter 2  
Chapter Title/Chapter Number

(hereinafter called the "Material"). We propose to publish the Material in a book consisting of a number of contributions by independent authors, entitled:

New Schools: Learning into the 21<sup>st</sup> Century, edited by Martha Margrave  
Book/Editor(s)

You hereby expressly grant, see, assign, and transfer copyright and all of the rights comprised therein and any and all renewals and extensions thereof.

You warrant that the Material is original, that you are the sole author thereof, that the Material has not been previously published elsewhere, and that it does not infringe upon any statutory or common law copyright or any other right of any person or party.

Your signature below will constitute this, our agreement. Please supply us with your address and telephone number. A Complimentary copy of the book will be sent to you upon publication.

By \_\_\_\_\_  
Teachers College Press Rep.

**ACCEPTED AND AGREED TO BY:**

\_\_\_\_\_  
Name (print or type) Signature

\_\_\_\_\_  
Address: Street (Dept., School), City, State, Zip Telephone Number

\_\_\_\_\_  
Name (print or type) Signature

\_\_\_\_\_  
Address: Street (Dept., School), City, State, Zip Telephone Number

## Appendix E

### **PUBLICITY POINTERS: Before and After Your Work Is Published**

The easiest marketing strategies, and often the most effective, involve utilizing your professional connections in your field. Your own promotional efforts, in combination with the TC Press Marketing department, will help to increase visibility and ensure a healthy and long life for your work.

#### **Pre-Publication:**

When you submit your final manuscript, you should turn your attention to your Author's Questionnaire. Filling out the AQ as thoroughly as possible provides Marketing with the best information needed to promote your book.

Early in the production process your Production Editor will let you know the approximate publication date for your book. At this time you should get in touch with your university's public relations department and let them know about the book and ask for their help in publicizing it. If they ask for press materials or a cover, get in touch with the Publicist to have these materials sent and answer other questions they may have.

Approximately 2 months before publication, notify all of the professional associations to which you belong about the book. Ask that the book be included in any appropriate roundup and news email announcements to members, as most organizations send regular (often monthly) email newsletters to their members.

Speak with your Acquisitions Editor and the Publicist together about any journals or websites that might be interested in having a pre-publication excerpt of your upcoming work. Together we can strategize and pursue the best opportunities.

If you are keynoting or presenting at a conference or otherwise high-profile event in advance of your book's availability, let us know so that we can send you a pre-publication flyer (which will include as much current information as possible at the time it is created). Keep in mind that further into the publication schedule, after items such as the cover and copy are finalized, you can request an updated flyer.

#### **Post-Publication:**

It is important to let us know about any personal contacts you have in education media. Please let the Publicist know of any of your relevant contacts so that we can let them know about your new work and pursue a review, an editorial, or other coverage.

Send an announcement of the book (include a link to your book's page on the TC

Press website) to the Listservs you belong to. **Please note that Listservs do not accept book announcements from publishers.**

Communicate with the Publicist about your availability for editorial pieces, guest blog posts, and other author-generated content. These are great ways to get the word out about your work and increase your online visibility.

When you receive positive feedback from friends and colleagues who have read the book, please encourage them to post positive reviews on Amazon.com.

Arrange a panel or session at the appropriate conferences and professional meetings in your field and make sure that the panel highlights the work you have done for the book. Once your participation is confirmed, get in touch with the Outreach Coordinator to arrange having books for sale or display at the event, as well as flyers for you to distribute.

Stop by local independent bookstores to introduce yourself to the manager or events coordinator and let them know that you are available for signings, panels, or other programming. If they are interested in having an event with you or coordinating with your publisher, please put them in touch with the Publicist.

If you utilize social networking sites such as Facebook and Twitter, you can announce your book, and more importantly, link to any reviews, blog posts, or other coverage available online.

Let the Publicist know of any alumni organizations in which you are an active member, as well as relevant contact information. If there is an alumni publication we can send them a review copy. You can also send an announcement of the publication of your book to the institutions to which you are an alumnus so they can include an announcement in their alumni news section.

Please continue to keep us updated about your speaking engagements so that the Outreach Coordinator can arrange book sales, display copies, or flyers whenever possible. This is important to the ongoing visibility of the book. Try to give as much notice as possible so that the Outreach Coordinator has the maximum time to try to arrange the aforementioned items. Keep in mind that you should always have your book's flyer on-hand for such events, even if sales/display are not possible.

## Appendix F 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>eg</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	√ 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>M</u> Insert em dash
Ⓢ Spell out	<u>N</u> Insert en dash
	€  for ( ) Insert parentheses