Writing for Scholarly Journals

Publishing in the Arts, Humanities and Social Sciences

Edited by

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eSharp
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Contents

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Contributors' Profiles

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'The Manuscript Experience: What Medieval Vernacular Manuscripts Tell Us About Authors and Texts' in Graham D. Caie and D. Renevey, eds., *Medieval Texts in Context* (New York and London: Routledge, 2006), pp. 15-42.

'Codicological Clues: Reading Old English Christian Poetry in its Manuscript Context', in Paul Cavill. ed., *The Christian Tradition in Anglo-Saxon England*, (Cambridge: D.S. Brewer, 2004), pp. 3-14.

'Lay Literacy and the Medieval Bible', in Cay Dollerup, ed., *World of Words: A Tribute to Arne Zettersten*, (*Nordic Journal of English Studies*, Special Issue, vol 3.1, 2004), pp.125-144.

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An Intercultural Approach to English Language Teaching (Clevedon: Multilingual Matters, 2003).

Co-Editor with JD McClure and J Stuart-Smith, *The Edinburgh Companion to Scots* (Edinburgh: Edinburgh University Press, 2003).

'Review of Translation and Nation: Towards a Cultural Politics of Englishness', *Translation and Literature* 12.2 (2003), pp. 285-90.

Alaric Hall is a postdoctoral research fellow at the Helsinki Collegium for Advanced Studies,University of Helsinki, and a member of *eSharp*'s advisory board. His publications focus on medieval history, linguistics and literature, and include *Elves in Anglo-Saxon England: Matters of Belief, Health, Gender and Identity* (Cambridge: Boydell, 2007). Alaric developed several of his articles from undergraduate and master's coursework, and he has taught English academic writing at the Universities of Glasgow and Helsinki. For further details see http://www.alarichall.org.uk/.

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Chapter 1
Introducing ‘Writing for Scholarly Journals’

Daniel Soule

Postgraduates today, at least in the UK, experience increasing pressure to publish in scholarly journals earlier than at any previous time. Most postgraduates are well aware of the competitiveness of the job market in and out of academia and, within the academy, publications are the dominant currency of employability. In the present context this is illustrated not least by the forthcoming Research Assessment Exercise 2007 (see chapter 5), where higher education institutions are assessed and money allocated to them on the basis of their scholarly, peer-reviewed publications. Aside from the obvious market pressures, there are many other and perhaps more traditional reasons for scholars to publish. These might be peer recognition, the ethical and professional compulsion to communicate one’s research (McGrail, 2006) or the desire to make a contribution and move knowledge on. Taken together, these pressures and motivations amount to a pervasive culture of scholarly publishing, which is almost impossible for a postgraduate student to avoid if they have a serious and realistic desire to establish an academic career.

eSharp itself grew out of this culture, with committed research students wanting to develop their own peer-reviewed publication forum. This was to not only to produce new beds in which to plant the seeds of their research, but to also gain practical, hands-on experience of publication, with its harsher standards of external peer assessment. This is mirrored in general by the almost exponential growth of postgraduate e-journals in the last few years, in and outside of the UK.

As a journal aimed internationally at postgraduates and postdoctoral researchers, *eSharp* is in an informed position from which to comment on the difficulties early career researchers face. For example, for the two issues published in 2005-6, *eSharp* received nearly a hundred submissions from postgraduates and postdoctoral researchers on five continents. It goes without saying that there is a wealth of creativity and quality in the work of this group of academics. However, what has become apparent, is that there are some issues that crop up again and again in editorial board meetings, peer-reviewer reports, and discussions with researchers themselves. These can range from issues to do with the mechanics of writing for publications, through to practicalities of how to present and submit a piece of work to a publisher.

Responding to commonly asked questions and wanting to address some of the unasked questions, *eSharp* ran a lecture series at the University of Glasgow in February and March 2006 called ‘Writing for Scholarly Journals’. The series was well-attended and featured a number of experienced academics from universities in the West of Scotland. However, the lectures could only ever reach a comparatively small number of *eSharp*’s readership and potential authors, and other postgraduates. Also, there were people who wished to contribute to the project but were unable to attend any of the available lecture slots. This e-book hopes to make up for some of these unavoidable shortcomings. Firstly, it is available free online through the *eSharp* website, hopeful reaching a wider audience. Secondly, the contributors have in some cases gone into more detail than they were able to in their initial presentations. Thirdly, we have been able to include a contribution from Clare Morton, Oxford Journals (Oxford University Press), on the publication process from submission to print, which was not part of the original lecture series. Unfortunately, Dr Rowena Murray, who gave one of the lectures, was unable to contribute to this volume. Luckily, her quite extensive works on academic writing (see Further Reading section) are available for readers to explore further points raised here.

This book is intended to be a brief introduction to writing for scholarly publication and does not claim to be a comprehensive handbook on the subject. It is a compendium covering some pertinent issues relating to postgraduates writing specifically for scholarly journals. For some, this will confirm what they already knew; for some it will be a sufficient top-up of their knowledge; for others it might be a springboard into the wider literature provided in the Further Reading section.

The book’s main aim is to begin to make plain some of those things that are often unexplained; those things the individual academic is supposed learn through trial and error. Particularly relevant to postgraduates is Chapter 2, by Dr Alaric Hall of the University of Helsinki. Dr Hall relates some of his experiences as both an undergraduate and postgraduate who successfully converted work from dissertations and theses into journal articles. He covers some of the practical differences between coursework and scholarly articles and discusses how these affect your writing. These include covering some of the details of writing style and producing reader-centred writing, the presentation of your text to a publisher, and some of the pros and cons of publishing very early in one's career.

In the next chapter John Corbett, Professor of English Language, focuses on some of the structural features of introductions and conclusions of articles in the arts and humanities. In doing so, Professor Corbett relates how these structural features correlate with the rhetorical purposes of research articles, i.e. to communicate some unique contribution and make this relevant to work that has gone before. Following on from this writer-centred perspective, Clare Morton, a senior editor for Oxford Journals, surveys the publication process from the point of submission to print. In this chapter the reader gains insight into the publication process and how it should impact on how one produces scholarly articles. Of particular interest might be Clare's advice on presentation, handling copyright permissions and conflicts of interest. This chapter also discusses who holds copyright on your paper and some of the changes affecting in the publishing industry.

Professor Graham Caie's contribution places publication within the context of the Research Assessment Exercise (RAE). In this chapter Professor Caie provides some much needed background information on the RAE and the assessment of research publications.

The final section lays out some further reading. These include books of the self-help variety as well as some references for texts in applied linguistics and educational studies that have researched various aspects of scholarly writing, from structural features of texts to the emotional- and time-management aspects of the writing process.

The book is designed to explore writing for scholarly journals from numerous perspectives: from the point of view of the student, the writer, the reader, the publisher, the reviewer and reviewed. Diligent readers might notice the repartition of certain points in several of the chapters. These overlaps have not been edited out for several reasons: firstly, they make the same point from different perspectives and therefore shed more light on the point than a mono-dynamic discussion would; secondly, it is hoped that hearing the importance of certain issues stressed by several sources will drive the lesson home. We hope that this is a useful and usable introductory text for early career researchers. Encouragement, or at least pressure, to publish is already there for many of us so that most postgraduates want and/or have to publish for a multiplicity of reasons. This is a text borne out of an interest in mechanics of that publication and a desire to demystify its processes, so that readers might find it at least a little easier than it might otherwise have been.

References

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Chapter 2
Turning your coursework into articles

Alaric Hall

Academic coursework is modelled on professional academic writing, and is designed to help students learn how to write professional academic articles.[1] But it can also be of professional standard in itself, or be developed after submission, and may prove your point of entry into academic publishing. My approach to this process here begins by addressing some practical questions about publishing coursework – about whether and where you should try to publish. I then proceed to look at the writing itself – at how writer-centred coursework differs from reader-centred articles and how professional-level writing is formatted, with a couple of hints about content. Just for brevity, I use a lot of imperatives, but I do not claim to be authoritative! Unless you turn out to be the next Jaques Derrida (in which case, I will be expecting the cheque in the post), no-one will ever know your work better than you; and you know your own aspirations and ambitions. Publishing is fundamentally about personal motivation, and you have, therefore, to make personal choices. Reading my aforementioned scribulations, you would find a lot of cases of 'do as I say, not as I did', but I seem to have managed.

Who are you?

Although I would never turn a reader away, this document is aimed at people in the arts, humanities and social sciences turning coursework in the 5–30,000-word range into academic articles. I am also thinking primarily of students in Britain, so in case you are reading from elsewhere, here is some contextualisation. British degrees tend to be specialised, short and sometimes intensive by international standards, making them relatively conducive to producing publishable coursework. British students have a particular incentive to publish coursework: they emerge onto the job market

[1] This article was much improved by the comments of a number of friends—some of whom were students still considering their first publication, some of whom were postgraduates already experienced in the matter. My thanks go accordingly to Fiona Barclay, Paul Sander Langeslag, Kate Maxwell, Daniel Soule, and Jukka Tyrkkö.

relatively early, into a university culture characterised by the Research Assessment Exercise, which demands that academics publish extensively, in respected peer-reviewed journals. Undergraduate dissertations tend to be around 10–12,000 words, with coursework on a taught Master's degree 5,000 and dissertations 15,000. A research Master's dissertation is normally about 30,000 words (though these are becoming less common, partly because their length does not correspond to any genre of professional academic writing).

Motivations

Is my coursework worth publishing?

Ultimately, this decision lies with the peer-reviewers of the journal(s) to which you submit your work. But generally speaking, the better a piece of coursework is, the more it will look like a professional article, so you can be guided by your marks and your supervisors. The piece will need to be focused and probably quite specialised – very wide-ranging scope is unlikely to produce new findings at an early stage in your research career.

In Britain, a mark over 70% is a good sign. That said, some supervisors are more encouraging than others; ambition and promise in coursework can please examiners, but will not in themselves convince peer-reviewers; conversely, simple but new observations (for example, demonstrating the influence of one text on another) may not exhibit the originality or breadth which examiners and leading journals want, but can afford a valuable contribution to a respectable journal.

Is it worth it for me?

Probably the key motivating factor in academic publishing is the desire to share your ideas with others. I hate to leave new research on the shelf. But there are some more mercenary factors to consider:

Pros:

- Academia revolves around publishing, so it is good to prove that you can do it. Since you have put all that work in already, why not go an extra mile?

- If your later research (e.g. doctoral research) follows on from earlier (e.g. Master's-research) but cannot include it, it may be useful to publish it and cite it. Equally, if your Ph.D. takes a new direction, publishing earlier work can demonstrate your breadth.

- Academic publications can also look good in other fields. I have a friend who attributes his job as a bookshop manager to articles arising from his (never-completed) Ph.D. on contemporary fiction. Another one who does language-checking and copy-editing likes to show that she can produce professional-level academic English.

Cons:

- Potential academic employers may be more interested in your potential to publish than your track record. They may prefer to see a couple of important pieces in high-status journals than a larger quantity of minor research in mediocre ones – so it may be better to focus on your doctoral research.

- Employers may be suspicious of too much breadth in research, lest you spread yourself too thinly to make a major impact in a field.

- If your research produced experimental data which you are still mining, it may be prudent to keep it under wraps until you have finished.

- For postgraduates, time spent writing for publication is time away from research and thesis writing. You (and/or your department) may find it difficult to reconcile the development of old work with the swift production of your thesis.

I have heard postgrads (and occasionally more senior researchers) talking in terms of using publications to stake a claim to a particular field to discourage others from working on it. My impression is that this thinking reflects a time when humanities scholarship was seen to be about making objective discoveries rather than developing different readings of the evidence, and when people imagined that a subject could be ‘done’ by a single scholar. This time is, at least in the Anglo-American world, long past! Besides, I am sceptical as to whether the mechanism would work: unless you place your work in really widely-read journals, it will take four or five years for knowledge of it to filter out – and that does not count the time lag between writing and publication! Publishing original ideas swiftly obviously limits the chances of someone else stealing your thunder, and the sooner your work is published, the sooner you will start building yourself a reputation. But that is different from simply trying to ‘stake a claim’ – not least because it is about communicating valuable ideas rather than publishing for the sake of it.

I have also known people to fret about letting the world glimpse their juvenilia. Certainly as each of my first few articles emerged I reread them thinking ‘Arrrgh! What halfwit wrote this?!’ (Now I just try not to read them at all.) But if work is accepted by a respectable journal then it has passed the standard set by the profession, and since appointments committees are unlikely actually to have read your work, that is what is important. We all make the odd mistake or change our minds about interpretations – that is how we know we are moving forward. I have enjoyed coming back to some of my coursework-based articles years after writing them and thinking ‘Hey, that’s actually pretty useful’ and being able to say ‘Well, I was wrong about X, but by reinterpreting X we can now argue Y’.

The decision is yours—weigh up honestly your own desire to publish, whether you have something new to say, and how useful the time and effort will be to you. As usual in higher education, a lot comes down to whether you are prepared to give it a shot.

Where should I submit my work?

Choosing a journal

Aim for a well-established, respected journal, ideally one which scholars in your field routinely browse. You can spot candidates from your own research reading, but also by checking the publications lists of departments where you would like to work. Your supervisors can be particularly useful for inside information about which journals are, say, short of submissions in your area, or noted for slow turnaround. Be realistic about whether a given journal/editorial board (usually listed on the covers of the journal) will be sympathetic to your work: good journals may reject good work for reasons of ideology, thematic cohesion, or simply excessive length.

Another variable to consider is a journal's relationship with the Internet. It seems fairly clear that journals with an electronic incarnation are more widely read than print-only ones, and that articles in free-access online journals are liable to be more widely read again. You can also improve visibility by posting your articles on a website of your own or in an institutional repository (such as Glasgow's eprints: http://eprints.gla.ac.uk/), and there are enough journals that accept this practice that I would advise you to avoid publishing anywhere which would prevent you from it (or try to charge you for the privilege). But however you negotiate these variables, be aware of the bottom line: although in the long run it may be important to be widely read, at an early stage in your career it is probably more important to have the names of widely recognised and well-respected journals on your CV.

Conference proceedings generally have lower status and (even) slower turnaround than journal issues. Journal editors usually have a reasonably steady flow of submissions, which arrive in a more or less finished state, so they can reject the poorer ones and move straight to publication with the good ones. But people getting a book together cannot usually be so choosy – they may not be able to reject poor work for fear that the collection will be too short, and will often have to wait while slow contributors get their act together. An invitation to contribute to conference proceedings might be the first hint that someone might want to publish your work, which may make you want to say 'yes please!' straight away. But they are best avoided.

Using the peer-review process

Think about aiming high and, assuming you are rejected (which in this strategy you probably will be), revise your work and move a rung down the pecking order. (But stop before you reach the bottom!) When a journal rejects, and often when it accepts, your work, you will be sent the comments and suggestions of its peer-reviewers. These will probably sting – but they are often detailed and expert, and responding to them carefully can be invaluable in honing your work. You might then resubmit to the same journal (journals often invite this as a matter of courtesy), but I often think that it is healthy to make a fresh start with a different journal.

Of course, sometimes you do just get a review that is genuinely off the mark. Obviously, any negative review seems off the mark at first, so give yourself a few days to muse on it before responding. And even a bad review will have some useful points, if only to show you where you could have been clearer. Beyond that, it may just be best to resign yourself to trying another journal (and hoping you do not get the same reviewer again – it does happen...). That said, on the one occasion when I really felt that a reviewer was barking up the wrong tree, I contacted the editor of the journal and asked (with great deference) if it would be possible to get him/her to clarify a couple of the more problematic points. In the event, the editor actually assigned another reviewer instead, who accepted the piece.

How do articles differ from coursework?

I now move from the practicalities of turning coursework into articles to the mechanics of writing them. Broadly speaking, articles and good coursework have similar characteristics: thorough, precisely-referenced reading; clear and elegant writing; and original arguments. It is usually possible to write coursework as though you were writing an article, both raising your marks and making publication easier. But there are some potential differences to be aware of.

Writer-centred and reader-centred writing

There are potentially two big, general differences between coursework-writing and article-writing:

- Coursework is **defensive** – it is about justifying yourself to examiners – whereas in articles your competence is assumed and your writing is focused on **laying out your argument**. Thus in coursework, you may have to show your understanding of key debates, theories or methodologies even when this does not advance your argument, but in articles, your grasp of these issues is assumed. You need instead to cut to the chase, mentioning wider issues as contextualisation, but using your references to direct the reader to appropriate surveys or key studies.

- Coursework is **writer-centred**: it is about learning your way round the discipline; how to research and write. Your supervisors and examiners are a captive audience: reading your work is their job. But articles have to be **reader-centred**. The first question you ask of an article is ‘can I be bothered to read this?' – and so does everyone else! You have to make the significance of your work immediately clear, and make it as easy to digest as possible.

The Coalface

There was a time when ten-year-olds read *Great Expectations* for fun and when scholars sat ruminating over secondary literature. There was not too much of this, and personal authority was more important than now, so major writers could afford to provide sparse and cryptic references. They also produced some seminal work, so you may have read quite a lot of their stuff on undergraduate and Master's courses. But times change: journals are the forum for new, coal-face research; your readers need to know the point of your article quickly, to skim your discussion for material which interests them, mine your references and move on.

Thinking in these terms may not be easy. Your first major research or first published article is important to you (and should be). It is natural to think of it as your masterpiece (which, literally speaking, it may well be), into which you must fit all your ideas. I think that the key here is to realise (even if it is only as a mind-trick) that your first publication will not be your last. It is more important that it is accepted for publication, read and cited, than that it is your complete set of ideas.

Length

Journals' word-limits are usually around 7,000 words, sometimes up to 10,000 (including footnotes etc.). Often they do not say this explicitly – you have to infer their preferences from what they publish. When you struggled to fit your thoughts into 15,000 words, or indeed 30,000, you may view these figures with dismay. Here are some solutions.

- Starting small. Although shorter pieces of, say, 5,000 words are seen in taught Master's courses as practice runs for the dissertation, I found them easier to turn into articles. If you have a short piece focused on a strong, original argument or on new data, you might focus first on working that up.

- Crunching. Tightening up phrasing six months after finishing a bit of work will allow you to cut 10% quite easily. Beyond that, returning to a piece after a long break and pruning background material back to the references, you may see that the real meat is of a manageable size (the break might have to be a couple of years though). Sometimes a long dissertation actually has quite a short core of new, primary argumentation.

- Chopping. This is my favourite, because it can increase the rate, quantity and readership of your publications all at once. If your dissertation is good but will not crunch, the key is to chop it up into several pieces. This is hard, because you will rightly perceive your arguments as an organic whole, each element dependent on the others. I was aghast to hear that the rule in physics is 'one paper, one idea'. But the principle stands: journal publication is about putting your arguments into modular units, later ones referring to earlier ones. When you have not yet had one article published, it feels risky to be thinking about a series which might emerge over a couple of years; moreover, earlier pieces may have to be data-heavy and rather dull to lay the groundwork for more interesting conclusions in later (perhaps higher-status) publications. But you will have to get into the rhythm of this sooner or later.

- Notes. Some journals also publish short notes of 1,000–3,000 words. Notes are not very prestigious, but can be useful ways of repackaging small but significant observations that underlie your argument but would clutter up your article. They are also relatively quick and easy to write and publish.

Appearance

'We were sitting', says a biography of the sociologist and historian Risto Alapuro, 'complaining about academics who do 70% of the work and expect others to do the other 30%' ([...], 2004, p.9). Imagine how an editor's heart sinks when (s)he receives a good argument which would take hours of copy-editing to make presentable. You need to make their life easy.

Language and punctuation

British university teachers generally concern themselves only with the content of students' work. But despite this insouciance, to publish professionally you need to write correctly punctuated, formal English—and it is best to sort this out sooner rather than later. This includes putting apostrophes in the right place in possessives (*its*, *his* vs. *it's*, *he's*; *dogs vomit*, *dog's vomit*, *dogs' vomit* all mean different things) and knowing how to use semi-colons. This is not just pedantry: appropriate punctuation allows a reader to analyse a sentence efficiently and to read more quickly. As always in language, there is variation (*Father Christmas's vomit* or *Father Christmas' vomit*?). But you need to be consistent and unambiguous (Quirk *et al*, 1985, esp. Appendix III).

If you are not a native speaker of English, then you will need to get your work checked by a native speaker who understands academic English. (At Helsinki, even the head of the English department does this, so no one is exempt.) Note that titles are the hardest but most important thing to get right – conventions of literary style apply as well as grammar – and are often badly done. There is a great study from Sweden called *Freyr's Offspring*, but no native speaker would have written the title (*The Children of Freyr* would be more likely). Language-checking can be expensive, so discussion with the editor before submission may be appropriate, but you will need it at some point.

Style

By *style* I do not mean your personal style. This will develop with experience, and all that is really important is that you write clear, formal prose. *Style* refers to a given journal's formatting of references (footnotes or Harvard? Reduce first names to initials or reproduce as on title page?); layout (when do you inset a quotation? Do you indent the first line of the opening paragraph?); and punctuation (single quotation marks or double? 'pp. 12-15' with a hyphen or 'pp. 12–15' with an en-dash?). The esteemed history editor of an Anglo-Saxon studies journal was recently asked 'Why are no history articles ever published in your journal? Will you not let people disagree with you?' And he looked down sadly and wistfully replied, 'No – I'd publish anything if only the footnotes were formatted correctly'. In Britain at least, students often do not seem to learn how to do this – and in the hard sciences it seems not to matter, because there is money available to pay professionals to do the job – but for journal publication in the arts and humanities, you not only have to be rigorously consistent, but you must format your work in accordance with your target journal's style.

It is hard to learn academic style simply by observation. Some journals help by providing detailed notes, some will refer you to a published style guide. Whatever the case, reading a style guide is worth it. In Britain, the most common is the MHRA

Style Guide (available at http://www.mhra.org.uk/). This covers punctuation, formatting of dates, what information to include in references and where, and so on. Even if the journal to which you are submitting has a different style, reading a style guide will show you what to look out for and help you to divine other people's conventions.

Sometimes it is a bit hard to work out the details of a publication, especially if it is in a foreign language. It usually helps to check how it is handled in a good online bibliography or the catalogue of a reliable research library (the British Library is patchy; I usually use Cambridge University Library, available at http://www.lib.cam.ac.uk).

Structure and signposting

Writer-centred work tends to assume that the reader knows as much about the subject as the writer. Moreover, undergraduate reading material frequently assumes knowledge that you do not yet have: this may give you the impression that impenetrable writing is acceptable, or even a genre requirement. On the contrary, you need to write as simply and clearly as you can: complex arguments are hard enough to absorb without being badly expressed. Lead the reader by the hand.[2]

I am not the first person to tell you to say what you are going to say, say it, and then say it again. This always seemed depressingly clunky to me. I wanted my writing to reflect my own experience of discovery: to lay out my evidence and arguments until they all came together like the final, revelatory scene of a Poirot novel. For the reader, however, this is a bit like when someone drives you to a party in a part of town where you have never been and then says 'you did remember the way, didn't you?' So I promise that it is good advice: say what you are going to say, say it, and then say it again.

I also used to think that sub-headings were clunky (the classics of history-writing and literary criticism did not use them). But sub-headings are in vogue: they are one of the easiest ways to signpost your arguments and to help skimming readers. (If the style of the journal you are writing for allows it, then it is useful to number them: this makes it easier to cite specific sections while the article is still forthcoming and therefore unpaginated.)

[2] Okay, I admit that some very famous and successful academics—Derrida springs to mind—**do** write wilfully impenetrable prose, as do many of their imitators. But do you really want students to find your writing as difficult as you find theirs?

Content

Obviously, I cannot tell you what to write! A prerequisite for an academic article is generally, of course, that you have something new to say. This is not as simple a statement as it may sound: in some ways, having something new to say has more to do with rhetoric and structuring than with actual content. Just as elections tend to be lost rather than won, articles tend to be rejected for their faults rather than accepted for their merits. Imagine you are a peer-reviewer sent a very dull article which makes a thorough survey of past scholarship, with no new intellectual content of its own. If its title is 'Twentieth-Century Educational Policy in the London Boroughs: A Survey of Scholarship', and it opens by stating a need for consolidating the scholarship in the field, then you would hardly feel like you could reject it, because saying 'It's boring' is not seen as a well-reasoned, intellectually acceptable explanation. If, on the other hand, you received the same article, but it was called 'New Perspectives on Twentieth-Century Educational Policy in the London Boroughs', you would no doubt write to the editor saying 'This claims to offer new perspectives, but in fact it offers none'.

The problem that I have most often encountered in the content of articles based on coursework, then, is not that they have nothing new to say, but that authors have not succeeded in making their original contribution clear. They fail to state explicitly how their points move beyond the existing scholarship on a subject, and see summaries of existing knowledge as goals in themselves, rather than a means to show what is new in their own work. Often students begin their research with a particular aim or topic in mind, and do not realise that this original context is not actually the one in which their new insights make most sense. Be prepared to stand back from your work, evaluate what your new findings are, and to think about them on their own terms. In this way, even quite small insights can often be packaged as useful and marketable articles. This kind of thinking should also guide how you develop the content of your work as you turn your coursework into an article. If your original contribution is that you have a new survey of scholarship, you should make an extra push to ensure that your survey is complete. If your original contribution is that you noticed that all the heroes in a novel wear top hats and all the villains wear bowler hats, check whether this is the case in the author's other works, or read more about the cultural significance of different kinds of hats in the author's society: put the new material at the centre of your argument.

Beyond this fundamental point, here are a couple of pointers to including the useful, reader-centred content.

Helpful information

While you can often cut coursework-style summaries of background material when turning coursework into articles, you do need to support your readers. Ensure that you allow informed readers who are not intimately acquainted with your topic to follow you without recourse to a dictionary or encyclopaedia. When was that dynasty again? What was the Chicago School? Will readers necessarily know what *logadoeic* means? As terminology can mean different things to different people, this also relates to the importance, which you probably heard enough about as an undergraduate, of defining your terms. Deciding what you can and cannot take for granted is tricky, but bear in mind the scope of your target journal. Readers of *Reformation Studies* will know when Luther nailed up his 95 theses, but readers of *The Journal of Religions* might appreciate a reminder.

Another useful exercise is to give versions of your article a few times as an oral paper. (But never just read out the draft! Oral communication works very differently from written.) If people keep saying 'But how do you see your work relating to gender?', maybe you need a paragraph on that, or a sentence or two which acknowledge the connection but explain why it falls outside the remit of your paper.

The 'be helpful' principle also applies to foreign-language quotations. There was a time when scholars might quote texts in French, German, Sanskrit, Old Irish and Hittite in an article on Latin literature without translating any. This is tempting, to save words and to avoid mistranslating. But (unless you are quoting, say, standard modern French in *Francophone Linguistics*) reader-centred articles must translate foreign-language quotations.

Your reading

Good coursework and successful articles share the requirement of being thoroughly grounded in the relevant scholarship. Different scholars, disciplines and countries demand different degrees of bibliographic completism, but be clear that good journals will expect thorough reading and referencing, and with electronic bibliographies and free resources like http://www.scholar.google.com/ and print.google.com, there is little excuse for ignorance. Work with serious omissions does get published, of course, in lower-standard journals, but you will know from experience how irritating it is to read articles which unwittingly focus on long-dead debates, use outdated editions of primary sources, or make an argument first propounded twenty years before. The traditional method of following up relevant-looking references in other articles remains important too of course. Also, if someone has written a particularly useful article, search to see if they have written others.

Standards for coursework and publications diverge mainly when your university library is ill-equipped in the relevant subject area, or (at least in monoglot academic cultures like Britain's) where secondary literature is not written in your native language(s). If you think you have been cut slack in your coursework reading, you will need to rectify this when preparing your work for publication. You would, of course, be forgiven for not reading an old unpublished thesis not held in your country, or an article about medieval English written in Japanese. But work written in major scholarly languages such as French or German should be on the menu.

Getting material may involve extensive use of inter-library loan services or a few days raiding a major copyright library like the British Library. With foreign-language material, you will need to learn to read major languages of scholarship on your subject, cajole competent friends into making summaries for you, or pay for translations. The grammar and vocabulary of Germanic and Romance languages is similar enough to English that English-speakers can usually get through an article after a week or so doing a teach-yourself language course and a couple of (admittedly painful) days of looking up the words in a dictionary (it is quickest to use a good online dictionary). It gets easier each time, and be assured that many have done it before you!

In conclusion

The key factor, then, is you: do you want to give it a go? Once you have interesting (or at least publishably new) things to say, it is a question of saying them in a reader-centred way: as a clearly written, well-signposted and helpfully structured argument. Good luck!

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Chapter 3

Writing the Introduction and Conclusion of a Scholarly Article

John Corbett

What are scholarly articles for?

Scholarly articles are the common currency of the academic community. University researchers, whether scientists or lecturers in the arts and humanities, are judged more on their publications, and in particular on their record of publication in refereed journals, than on any other scholarly activity. This is because the core business of the practising researcher is to manufacture and disseminate knowledge, and the scholarly article is the main vehicle for claiming original knowledge about the world. Scholars in every discipline make knowledge claims by writing articles that are refereed by their peers and published in specialist journals – and although the conventional form and content of these articles vary from discipline to discipline, some general advice can be given on their construction. Whatever the scholarly field, all journal articles present evidence for a set of knowledge claims in language appropriate to the norms of the academic community, with the intention of persuading other members of the community that the claim is valid. Everything in the article is designed to support the knowledge claims.

This article focuses on the writing of introductions and conclusions of journal articles in the arts and humanities but is also relevant to those in the social sciences. These sections are particularly important. The introduction 'showcases' the article, first to the editor of the journal, who then decides whether or not to send it to referees who in turn will advise him or her whether it is suitable for publication. The introduction also serves as part of the 'shop window' of the final version of the article: hard-pressed readers will check the title, abstract and introduction to decide if the content and methodology of the article are relevant to their own research interests. The conclusion is equally important in that it summarises the achievement of the article and perhaps suggests directions that the community might take in extending the research described in the body of the text. In other words, the conclusion suggests the impact that the article should ideally have. In fiercely competitive academic communities, it often takes tact to make suggestions of this kind.

Research into the structure of research article introductions has focused more on the sciences and social sciences than the arts and humanities (cf. Bhatia, 1993; Hyland, 2000; Swales, 1990, 2004). This is probably because much research into scholarly writing has arisen from the practical pressures of teaching academic English to overseas university students whose preferred disciplines have tended to be the sciences and social sciences. In comparison, the conventions that govern research writing in the arts and humanities languish relatively neglected. Even so, it is fair to say that, over time, a fairly focused set of conventions has evolved in the sciences and social sciences, while in the arts and humanities research there is a greater variation in the structure and style deemed acceptable in scholarly writing. It is therefore comparatively difficult to pin down the norms of research writing that prevail in the arts and humanities. What I propose to do in this article is review some of the established patterns that hold in the sciences and social sciences, and consider how they might be adapted to articles in the arts and humanities, using two recent articles in the field of translation studies as examples: 'Bringing the News Back Home: Strategies of Acculturation and Foreignization'(Bassnett, 2005) and 'Burning Down the House: Translation in a Global Setting' (Cronin, 2005). Like all guidance, what follows should be treated as suggestive rather than prescriptive.

Introductions

Swales (1990) in his study of the introductions to research articles in the sciences and social sciences identified a potential structure that he characterised as 'Creating a Research Space'. The value of this characterisation more generally is that it expresses the purpose that any introduction should serve, namely, communicating to the reader the research area and the author's stance with respect to it. Swales suggests that introductions might be subdivided into the following 'moves':

1. Establish a territory, that is, identify your research topic

2. Identify a niche, that is, identify some issue within that research topic that demands attention
3. Occupy that niche, that is, show how you are going to address that issue.

There are various ways of accomplishing these 'moves'. For example, the first move can be accomplished by (a) asserting that your research topic is important, (b) making some kind of generalisation about the research topic, and/or (c) reviewing the previously-published literature on the topic. Susan Bassnett's article follows this pattern quite neatly:

> *Establish territory e.g. by (a) claiming centrality…*
>
> The acculturation versus foreignization debate has been with us for centuries.
>
> *…and (b) making generalisations about the topic:*
>
> Grossly simplified, the issue hinges on whether a translator should seek to eradicate traces of otherness in a text so as to reshape that text for home consumption in accordance with the norms and expectations that prevail in the target system, or whether to opt for a strategy that adheres more closely to the norms of the source system. Acculturation, it can be argued, brings a text more completely into the target system, since that text is effectively aimed at readers with no knowledge of any other system. On the other hand, foreignization ensures that a text is self-consciously other, so that readers can be in no doubt that what they are encountering derives from a completely different system, in short that it contains traces of a foreignness that mark it as distinct from anything produced from within the target culture.
>
> *…and (c) reviewing the literature in the field:*
>
> In the late eighteenth and early nineteenth centuries, the acculturation versus foreignization debate acquired a European dimension, since standard French literary practice inclined to acculturation, with standard German literary practice favouring the foreignizing approach. Both methods were extensively justified in both intellectual and aesthetic terms.
> […]
>
> In the 1990s, the acculturation/foreignization debate acquired a new relevance, specifically in a post-colonial context. Approaching the history of translation from a range of different perspectives, scholars such as Tejaswini Niranjana, Gayatri Chakravorty Spivak, Eric Cheyfitz, Anuradha Dingwaney, Carol Maier and others explored ways in which translation had been used instrumentally in a context where unequal power relationships between cultures prevailed, to represent the colonized. Such research focussed on ways in which the dominant West had constructed a canon that valorized particular forms of writing, effectively excluding or marginalizing those forms which did not fit the model.

> Arguments raged over whether any form of translation by a dominant power could be acceptable, and translation was used more broadly by post-colonialist critics as a metaphor for the uneven power relationship which defined colonization.
>
> […]
>
> In an important recent essay, Daniel Gile discusses the differences between translation research and interpreting research, and suggests that the latter is some way behind the former in terms of theory and empirical research.

Having established the field by asserting its importance, made some generalisations about it, and reviewed past research, Bassnett then moves to identify a niche of her own, a niche in fact suggested by the 'important recent essay' that is the final piece of previous research mentioned in her first move. In general, niches are identified by (a) arguing that previous research is wrong, (b) indicating a gap in previous research, (c) raising a question about previous research without arguing that it is completely wrong, and/or (d) continuing a tradition that previous research has started. Bassnett does not fit quite so neatly into this characterisation:

Identify a niche in the field that you want to occupy:

> He [Gile] points out that difficulties in interpreting research include having to draw upon various disciplines, including linguistics, sociology, psychology, neurophysiology, communication studies etc. He also notes the different emphasis placed by researchers into conference interpreting and court interpreting (Gile, in Schaffner: 2004). He draws attention to the longstanding difference in traditional approaches to translation and interpreting, which have resulted in there being two different communities, who often have difficulty sharing their research with one another, but suggests that the speed of technological change which has such a major impact on translation and interpreting practices globally may be heralding a rapprochement between researchers working in these areas.

Bassnett's strategy can be read as a combination of options (b) and (d). She points to the work of a previous researcher in indicating that a hitherto unexplored research avenue has been opened up by technological change (i.e. there is now a 'gap') and she follows in the tradition of this previous researcher in moving to occupy that niche. Bassnett thus manages to convey a close kinship with earlier research while still maintaining an originality of approach.

The remainder of her introduction asserts her right to occupy that niche. Generally, again according to Swales (1990), research article introductions end by (a) outlining the purpose of one's research, (b) announcing its existence, (c) announcing the findings of the present research, and/or (d) previewing the structure of the research article. Bassnett combines these steps:

> *Announce present research…*
> In September 2003, I was awarded a grant by the Arts and Humanities Research Board (AHRB) for a project entitled 'The Politics and Economics of Translation in Global Media.'
>
> *…outline its purpose*
> The aims of the project are to investigate translation practices in the transmission of news, to explore the training of those employed in the industry and to seek to understand what actually happens in the time between an event occurring somewhere in the world and people in different countries hearing or reading about it.
>
> *…and announce the findings (so far):*
> So far, the research team has conducted interviews with journalists, translators and news agencies, and has sought to bring together practitioners and academics in periodic meetings to exchange views. In the first phase of enquiry, several significant issues emerged…

To what extent is the pattern identified by Swales and more or less exemplified by Bassnett generalisable to other arts and humanities article introductions? As suggested earlier, the three basic moves in the 'creating a research space' model are best seen as a rhetorical strategy that is powerful but possibly restrictive in the arts and humanities. The sciences and social sciences are characterised by a problem-solving methodology; that is, a set of research questions or hypotheses are specified, a method is devised to collect and analyse data to answer these questions; and the results of the analysis are discussed and critiqued in the closing section of most scientific articles. Research articles in the sciences and social sciences have evolved to express this problem-solving methodology, whose success has made it culturally powerful in scholarly communities. The arts and humanities often borrow at least some of the rhetorical clothes of the sciences, but traditionally there are other routes to knowledge, and consequently other ways of making knowledge claims.

Michael Cronin's article 'Burning Down the House: Translation in a Global Setting' examines the role of news interpreters as cultural agents in the global informational society. The introduction to this article does not have a classic three-move structure; instead it sets up a *contrast* in world-views, a contrast validated by allusive reference to literary and critical literature:

Give a relevant and evocative allusion and/or a telling quotation…
The protagonist of *The Book of Illusions* has no illusions about books, or rather about certain kinds of books. David Zimmer, the central character in Paul Auster's novel, decides that translation is the next best thing to bereavement counselling after he loses his wife and two sons in a plane crash. He takes up the translation of the *Mémoires d'Outre-Tombe* by Chateaubriand and his view of the practice is characterised by bleak pragmatism and dangerous melodrama:

> Translation is a bit like shovelling coal. You scoop it up and toss it into the furnace. Each lump is a word, and each shovelful is another sentence, and if your back is strong enough and you have the stamina to keep at it for eight or ten hours at a stretch, you can keep the fire hot. With close to a million words in front of me, I was prepared to work as long and as hard as necessary, even if it meant burning down the house. (Auster 2002: 70)

…State the significance of the quotation…
Auster's image is of an activity that is both tedious and eventful, part hackwork and part Armageddon. This duality of approach and interpretation is intimately bound up with perceptions of what it is translators do. On the one hand, there is the view that translation is a dull, spiritless form of verbal drudgery, particularly in the area of pragmatic translation, the translation of non-literary texts.

…Elaborate via a further, reinforcing quotation…

In 1943 E.S. Bates, for example, defended his decision to confine his comments on translation to the translation of poetry claiming that in his work:

> It is the spiritual aspect of translation which will get exclusive attention, to the abandonment of that function of translation which consists in the transmission of technical improvements from worker to worker and from industry to industry; not because such transmissions do not make as much difference to civilization as any other function, but because this is a simpler form, a function which can, in part, be carried out by demonstration instead of by speech or in writing. (Bates 1943: 8)

…Comment on the second quotation…
Bates concedes that other forms of translation may be important but their inherent simple-mindedness banishes them from the scholar's study as unworthy subjects.

…Initiate the central contrast…

There is another view of translation, however, that sees translation not as an innocuous if necessary pastime for the mindless but as an activity which fuels the fires of religious or cultural controversy. The history of bible translation has its martyrs like William Tyndale who will literally burn for their commitment to making the Word of God available in the vernacular (Daniell 1994). Less dramatically, there is a litany of truisms on translation as an essentially destructive activity where translators when they are not being traitors are busy ensuring that poetry is what gets lost in translation.

…Review the literature…
What the differing perspectives on translation alluded to here did have in common was a primary concern with texts rather than contexts. For centuries reflection on translation had largely been a consideration of texts themselves and the particular problems involved in their movement from one language to another. This however will change in the late twentieth century with the emergence of the cultural turn in translation studies and the advent of post-structuralism where much greater attention is paid to the how, where, when, why and who of translation (Bassnett 2002; Venuti 1992).

…Identify a niche in the field…
A dimension to translation activity which has received somewhat less attention, and which is central to any consideration of the media in a global context, is the political economy of translation. The economic environment in which translation is currently practised and in which global news circulates is very different from the one which existed in the 1970s, for example, when polysystems theory began to come to prominence in translation studies.

…And move to occupy the niche:
So what are the chief characteristics of this changed environment and what are the implications for translation and its relation to the media in the contemporary world?

Cronin’s introduction is perhaps more typical of arts and humanities articles that generally allow greater latitude for evocative images and perspective-jolting metaphors as valid avenues towards enlightenment. His opening contrast appeals to earlier writers who are quoted generously – but it is significant that each quotation is followed by a brief comment that enlarges on its relevance to the argument to be developed. In other words, the quotations are used strategically, rather than decoratively.

After the opening contrast, the introduction settles down into a structure more akin to the social science and science model: there is a brief review of pertinent earlier literature, an identification of a niche (‘A dimension to translation activity which has received somewhat less attention…’) and a move to occupy that niche by question-raising.

The two examples given above are intended not as rigorous models to follow slavishly in the introduction to scholarly articles; rather, they suggest that there are various means by which scholars can address a set of invariable questions, namely:

- How will you 'sell' your general research area to your editor, referees and readers? By stating its importance or by establishing an evocative contrast?
- How will you situate your own research in relation to earlier critical literature?
- How will you announce your own research questions or procedures?

Conclusions

The research on conclusions to scholarly articles is less detailed, perhaps, than that on research article introductions (cf Swales, 2004). An amalgam of various findings suggests that writers concluding an article opt for one or more of the following moves:

1. Summarise what you have achieved in the article
2. Evaluate what you have achieved in the article (e.g. by stating its implications or limitations)
3. Anticipate and defuse possible counter-claims
4. Give suggestions for future research.

Susan Bassnett's article again serves as an illuminating illustration of the variations that can be played on these four themes:

> *Suggestions for future research…*
> In an essay that studies political discourse analysis from a translation studies perspective, Christina Schäffner argues that translations reveal the impact of a range of different conventions, norms and constraints. She is interested in linking translations to social contexts and so seeking to uncover both the causes and effects of translation in different systems. She sets out an interesting list of questions that need to be taken on board by future research:
>
> > What causal conditions (seem to) give rise to particular kinds of translations and translation profile features? What effects do given profile features (seem) to have on readers, clients, cultures? (How) can we explain effects that we find by relating them to profile features and to causal conditions? Which translation strategies produce which results and which

> effects? Which particular socio-cultural and ideological constraints influence the translation policy in general and the target text production in particular?
>
> (Schäffner, 2004:137)

> These questions can all be raised with regard to news translation, though here it is important to note that this type of translation may be closer to interpreting, even though the final product may be a written text.
>
> *…Evaluating the present research by stating its implications…*
> What does seem clear, though, is that the debates which have dominated thinking in literary translation theory do not serve much purpose when we start to analyse the shaping forces behind the production of news translation. Indeed, we lack a definition of what translation in the news context actually is: the processes of textual manipulation that take place inter- and intra-lingually suggest that we might need a new term altogether.
>
> *…Evaluating the present research by stating its significance…*
> What we can see, however, is that regardless of terminological distinction, the prevailing norm in news translation is that of acculturation. Interestingly, this norm is not limited to the English-speaking world: Italian and Spanish versions of the cars of death statement, almost certainly translated from English rather than from an Arabic source, acculturated into the standard language. Comparison of translation strategies employed in different languages is part of our ongoing research, and will allow us to reflect on whether there are globalizing tendencies in news translation that transcend linguistic and cultural expectations, or whether local horizons of expectation will always prevail. There is a great deal of work still to be done in this rich, underexplored field.

Again we can see here Bassnett's preference for linking her own research to the questions raised by others, Gile in her introduction and now Schäffner in her conclusion. By so doing, Bassnett stresses that her own research is part of an ongoing, active and reputable scholarly enterprise, an important point to convey to a possible editor, referee or reader. Note that while she asserts that there 'is a great deal of work still to be done in this rich, underexplored field' she does not specify exactly what that work might be; some researchers suggest that the traditional 'gift-giving' move of identifying particular avenues for future research is dwindling away in an academic environment where research project funding is increasingly sought after.

The moral of this brief discussion of the openings and closings of scholarly articles is, once again, not to follow the exact style or structure of the examples shown, but to do as these authors have clearly done – think strategically. Consider what you have to do in the opening section of your article, that is, convince us that what you are doing is important and that the way you are doing it is robust and valid.

And in the closing stages, summarise not only what you have done but its significance to the community whose scholarly interests you share.

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Chapter 4

From Submission to Print: Submitting a Paper for Publication and the Publishing Process

Clare Morton

This paper provides an overview of considerations when submitting an article to a journal and explains some of the publishing process after acceptance. It is not representative of all journal publishers but draws on procedures that we use at Oxford Journals (a division of Oxford University Press). It is always best to check with the editorial office or publisher if you have any specific queries.

Choice of Journal

The publisher is not the first point for receipt of a submitted paper. The academic editor of the journal, or at least the editorial office at which he or she is based, will be the start of the process once you submit. It is important to choose the right journal for submission. It is a breach of journal policy if you proceed with duplicate submission (i.e. submitting your article to more than one journal at a time in the hopes that, if rejected from one, you might stand to be accepted by another) and you could risk being barred from submitting further papers if discovered by those journals. It may prolong the process, but it is better to send to one journal and await a decision, before sending to another for consideration.

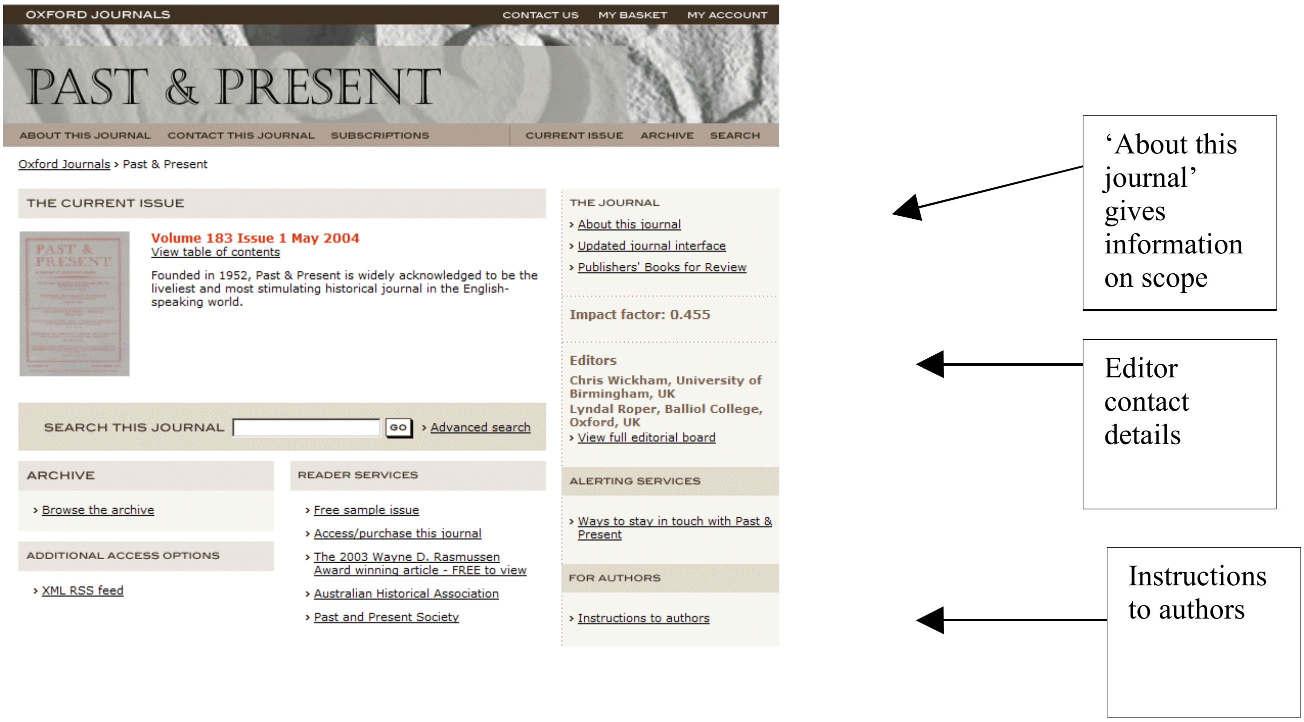
Impact Factor

For the science and social science journals, the Impact Factor (IF) is increasingly being used as a yardstick for performance and success. A journal's IF is calculated by the number of cited articles in a publication as a percentage of that journal's content over the past two years and within a specific subject area. In some areas, use of the IF has overshadowed other aspects of assessing the quality of a journal to the point where even professional tenure is based on staff achieving publication in the highest IF journals. In the humanities, history is the only subject area covered as articles typically do not cite other journals, tending rather to make reference to books. Therefore a citation basis is not systematically achieved, is unreliable, and unable to be regularly assessed. For many journals, IF remains a useful additional element to assessing quality but other factors such as reputation and international coverage should also be taken into consideration.

Presentation of your paper

It sounds obvious, but you stand a much higher chance of being considered if you choose an appropriate journal to submit to, and this does not always happen. If the academic editor sees that your paper does not relate at all to the journal, then this will result in a quick negative decision before it even gets to peer-review. After the effort that you have put into your paper, put the same effort into finding an appropriate journal: talk to the relevant teaching staff in your university and see where similar papers on your subject area have been published. Read the scope of the journal(s) you are interested in. For Oxford Journals there is information available on the home page of each of the journals, including the scope from the link 'About this journal' and a link to 'Instructions to authors' (see below). The Instructions to authors are important as most journals hold great store in the presentational element of the manuscript and this also helps speed up the review process. It gives a message to the journal editor that you have made an effort for your paper to conform to the instructions and that you are responding to those requirements.

The Instructions will provide all the information about stylistic presentation, layout of references, spelling requirements for key words, request for double spacing, and may even link to a style-sheet which some journals provide if additional information is required on presentation and layout, such as a listing of how abbreviations should be presented.



Abstracts

Many journals ask for an abstract. Writing this is a skill in itself, and it is worth taking the effort to write one clearly. Abstracts are copyright-free and as such publishers, in most cases, make them freely available online. Online users refer to the abstract of the paper to make a judgement about whether they want to read the article, so it is worth making sure this concisely covers what your article is about as it could influence whether it is read or not. It is important for publishers to ensure that articles get as much online traffic as possible as librarians use usage statistics as a measure for whether they continue subscribing to a journal or not, so it helps if users know what they are about to read. Additionally, we will be rolling out a new online feature called the Author Data Centre, allowing published authors to view their own usage statistics and monitor how much their paper has been cited and how many hits it has received online.

If you are still in doubt about the choice of journal then do contact the editor and ask him or her if you can briefly discuss your paper. You will be saving both your time and the editor's if you can do this. Also, it is not productive to ask the publisher which journal you should publish in – we know about the journals we publish but not as sufficiently well as the editor of the journal, whom you should contact directly.

Submission

Many journals accept, and indeed encourage, email submission of paper and images in a high resolution. Journals that once insisted on a disk and four hardcopies are becoming far less common. Do make sure that all your material is complete on submission – article, abstract, keyword (if applicable), images (labelled), captions etc. Clearly provide your contact details and email to help with communication and proofing.

Images are often a bugbear in publishing as the quality for reproduction can be poor. Sometimes this cannot easily be resolved as the original image may be damaged or of poor quality but do see if alternatives can be sourced and avoid photocopies. With some adjustment at the typesetting stage some images can be reproduced small enough to lessen the obviousness of poor quality or pixilation but the overall quality of your article will be diminished if the images look weak. You could check this with the academic editor or just ask the publisher directly – the production department can advise on image quality, although few contributors consider asking the publisher before they submit.

Conflict of interest

Authors should also state any potential conflict of interest, which might include: involvement with pharmaceutical funding which may influence published results; the author being a member of the editorial board or working with the editor; or payment for work done which may influence the published material. The editorial office can supply more information on this.

Permissions

The area of greatest confusion often concerns permissions and this can relate to re-use of prose, poetry and, more familiarly, with images. The bottom line is that most publishers are likely to refuse publication without evidence that permission to use third-party material has been secured. The licence that you will be signing will state that you warrant all third party material has permission for use. Failure to address permissions means that, technically, you will be in breach of the licence.

Often, contributors are reluctant to investigate such permissions until a journal has accepted their paper; but as the article cannot be published until rights have been dealt with, it certainly helps if enquiries with the rights-holder start as soon as possible. As this is such a broad area and indeed a grey area in the world of copyright law, maybe just a few points should be made and you can refer specific publishers' websites for more detail.

A suggestion would be to negotiate over any charge that an institution or gallery quotes to you. It is very likely that they want to retain your business rather than to lose you as a customer and in most cases will lower their charge if you explain your academic, non-commercial reasons for using the image. Make it clear that you need rights for the print *and* online version of the journal (we have documentation and a template letter to use which helps explain what you need to ask for but not all publishers do this). Also note that if you simply cannot pay the charge for this, then go back to the rights holder and just ask for the print-only charge and make it clear to the academic editor you are submitting to that this is what you have done, so it can be clear that the image should not appear online.

Peer review and manuscript management

The editor should send you an acknowledgement of receipt for your submission and you should check back with them if you do not hear anything further within a reasonable period of time. Sometimes the job of booking in new submissions is carried out by the editor's editorial assistant and he or she may be part-time, so there can be occasional delays in communication. The editor will then assess to whom your paper should be sent for peer-review. This varies according to the journal but most choose two reviewers, some opt simply for one, and there are journals that send to six, but these are a minority and tend to be on journals that have a very high calibre of submissions and need to consult experts in the field to ensure that the papers are appropriately reviewed at a high enough level.

It would be fair to say that some journals have a better system than others for peer review, but as the reviewers are also busy academics and not always paid for this work, it can be difficult to chivvy reviewers without losing their goodwill and service as a reviewer. A good editor should be able to ensure that the reviewing process happens quickly and efficiently and you should certainly enquire where your paper is in the system. Some editors use a professional manuscript tracking software, for example the company Scholar One's system called 'Manuscript Central', which we recommend for implementation for editorial offices to help co-ordinate the system for those that have a high flow of submissions. One of the many advantages of this system is that it allows the author to log on and see where his or her paper is in the system, like tracking a courier parcel. This is mainly the provision of science journals although we are rolling this out to humanities and social science journals so that they can also benefit. Until this technology is in place, it will be up to you to make sure that the editorial office is managing the review of your paper and it might be worth asking the average review time when you submit so you know how long the process is likely to take.

The feedback on your paper will be one of the following: accept; accept with minor revision; accept with major revision; or reject. The editor should provide you with a summary of what the reviewers said about your paper. An editor should not withhold this information from you; however, you will not be shown the full comments from a reviewer. You will need to work on re-draft and return the paper from the comments, advice and instruction the editor gives you. Avoid working on a paper for too long as journals are increasingly asking for long-overdue re-working of papers to be submitted as a brand new submission and will need to go through peer review again. Subject areas can move on in the interim, so there is no guarantee that a journal will accept this paper after the time you have been working on it. You can ask if the journal has a re-submission policy.

Acceptance to Publish and Copyright

Assuming you have had your paper accepted, the editorial office will write to confirm this and should issue you with an ‘Assignment of Copyright’ or ‘Licence to Publish’ form (depending on the journal’s policy) although sometimes this is issued at proof stage. It is worth reading this carefully as it outlines what you can and cannot do with your paper once published. Policies vary but at Oxford Journals we usually ask for a Licence to be signed which allows you as author to retain ownership of the article and stipulates what sort of re-use is allowed. On acceptance, any version of the paper you may have online must be removed (with the exception of your own personal website).

Print and Online Production

Accepted articles then come to the publisher where we have them copy edited electronically to house style and checked. It is sent to the typesetter electronically and proofs are usually despatched from the setter by email to the author (and editor and publisher) to check. We usually ask for these to be turned around in a few days and the proofs can be faxed back with marked-up corrections or an email sent stating what corrections to make. If the proofs are heavily marked-up then sometimes second proofs or ‘revises’ are issued for final checking.

With a system of publication called ‘Publish Ahead of Print’ (agreed with each individual journal), articles are hosted online on a separate part of the website to ensure speedy publication within 6 weeks rather than waiting for an issue to be assembled. When the editor is asked to assemble an issue he can do so from the Advance Access part of the website and choose which articles should go into the next issue. The papers are then removed from the Advance Access page and appear in the assigned table of contents. For journals that do not opt for this system, we would expect publication to be 10-12 weeks from submission to the publisher.

The author will be given a URL web link to his or her article which can be used for hosting on a personal web site or sharing with friends and interested parties but this cannot be used for commercial purposes. There is also likely to be 25 free hard-copy offprints provided and some journals offer a copy of the full print issue that the article appears in.

The accepted article is made available as part of a subscription on sale to libraries and personal subscribers. Content in the journals is also sold to groups of libraries, called consortia, and sold through various third party rights deals like ProQuest, Project MUSE, or Lexis Nexis, or on an article level via Pay Per View. In less frequent cases where the journal is not necessarily being read in English, it may be translated into other languages and sold to target markets. All these are different methods the publisher uses to disseminate content as broadly as possible.

Postprint Policy and Institutional Repositories

Many universities and funding agencies want to see published papers from their staff made available in online repositories: either in subject-based repositories or that which the institution has established. This is a matter of heated debate at the moment: the more institutions' budgets are continuously squeezed, the more they are pushing for free access to their staff's own published work. At Oxford Journals we are recommending that our journals adopt a policy to deal with such queries from authors as to how they can deposit their paper. We are advocating that an author can only deposit content 24 months after publication (for humanities and social science journals, 12 months for science papers), with no earlier version of the paper (i.e. postprint) allowed to be deposited before then in order to protect the subscription base from being undermined by access to free content. If an institution or funding agency mandates the author to make content available as soon as possible, then the author must pay for the article to be made freely available and this can be done through our 'Oxford Open' system which is entirely optional for the author. Such funding for publication is likely to come from the funding agencies or the institution. See http://www.oxfordjournals.org/oxfordopen/ for more information.

Essay prizes

Most journals are keen to publish material from younger contributors as they are perceived as the readers and contributors of the future. It is therefore in a journal's interests to encourage submissions, foster support systems, and make procedures as a transparent as possible to help young scholars, although it is fair to say that many are rejected as space in the journal is limited and only the very best of submissions can be accepted, so published articles are less often seen from postgraduates starting out in their career and new to publishing. However some journals do have annual Essay prize competitions aimed mainly at students (see the following) where there are incentives such as cash or book prizes for the winning submissions:

Social History of Medicine:
http://www.sshm.org/prize/prize.html
The Review of English Studies:
http://www.oxfordjournals.org/revesj/essay_awards.html
20th Century British History:
http://www.oxfordjournals.org/our_journals/tweceb/essay_prize.html

The path to publication is not always easy, but it is hopefully useful to understand some of the considerations of publication and remove some of the mystery that can arise from the process. When in doubt, it is safer to consult the journal or the publisher in order to make the process of submission as straightforward as possible.

Chapter 5
A Personal View of Research Assessment Exercise 2008

Graham Caie

As postgraduates you will be mainly interested in how the RAE has a bearing on your career and especially on appointments in the next two years. The *THES* is full of articles about the distorting effects on universities in general and research in particular of the RAE and of the fact that this may be last one in the current format. Although the present form has many drawbacks, as I will show, the proposed future system, planned for 2013, will be based more on metrics, a system which favours the sciences, but we have been insisting that peer assessment of research output be included in any future exercise. The RAE is so important to departments and universities because of the current nature of HE funding, so perhaps a brief overview of how the sector is funded is helpful.

HE funding sources

a) Teaching:

A large amount of HE funding is secured through fully-funded student places. These numbers are pre-arranged with the Funding Councils (HEFCE, SHEFC, now the SFC), so there is only small room for increasing this source of income, especially in Scotland where there are no fees. The proportion of this amount which comes from postgraduate fees goes straight to the university, with higher fees from non-EU postgraduates. This is why universities are keen to increase overseas postgraduate student numbers.

b) Research:

Research grants come from the Research Councils (AHRC, ERSC, and others) and to a lesser extent from charities which support research. Research grants are naturally earmarked for specific projects and the central university gets the overheads (now called full economic funding or fEC).

The block funding for research, called QR (Quality Related), comes from the Funding Councils (SFC in Scotland) and this is based largely on the results of the RAE. This is often the major source of HE funding and can be increased by more research productivity, hence the importance of the RAE and why it dictates so much of university policy. The research-strong universities get more money from this source than from teaching, while the smaller (often newer) universities have to take in more students to cover costs and hence have less time to research – Catch-22 for them. Gradually the binary line which was previously held to exist between polytechnics and universities is creeping back.

Endowments:
c) The final source of income is from fund-raising, endowments and property. Again the established universities do best here.

Background to RAE

There have been a number of RAEs since the 1980s and the next one is in 2008, seven years after the last.

The assessment is based on two factors:

1. Research output (i.e. published work). Everyone presented for assessment has to submit their four best publications in the period since the last RAE, unless there is good cause, such as ‘early career staff’, or staff whose work has been interrupted by outside factors, which might include sickness, parental leave, or other career breaks. This list of four publications per staff member is known as the RA2.

2. Every Unit of Assessment (UofA, or ‘department’) has to write a report on its research strategy, achievements, number of research students, funding from research councils, and conferences organised, to create a research profile which will also be assessed. ‘Esteem Indicators’ receive a separate grade; these

are factors such as honours, elections to scholarly societies, key-note lectures, editorial positions on prestigious journals, and so on.

The Funding Councils jointly appoint panels of between 8 and 16, depending on the size of the subject, to assess all UofAs. The panels for the next RAE have met frequently already to discuss the all-important criteria for their subjects, although the assessment process does not begin until January 2008 with the final date for submitted works to be published being December 2007.

Selection of People to Submit

UofAs can decide to exclude colleagues whom they think might bring down their score; so a UofA, for example, might choose to present only a tenth of their staff in the hope of a higher grade, but then the university would only be given funding for this tenth. The 'game' is to guess whether 50 people at a low grade average would bring in more money than 10 people at a higher grade. For this reason many universities are creating the new position of University Teacher, a post which has no research commitments. This whole process of de-selection can be divisive in a department.

The frenzy of hiring 'star' researchers has begun and will continue until September 2007, which is the cut-off date for 'transfers' (the football analogy with leagues, transfers and star players is apt). Even if a researcher has been at University X all his working life and written all his research there, University Y can appoint him in, for example, August 2007, and all his research credit goes to the new University, even though he has not put pen to paper there. At least football goals at an old club are not transferred to a player's new club! The 2008 RAE can also include non-staff members who are connected with the department, such as honorary fellows, emeriti staff, and visiting researchers. Surprisingly, the research by people in this category is assessed in the same way and given as much credit as the research by permanent members of staff.

Early Career Staff

You might be interested in what the RAE says about 'early career' appointments. The aim of this is to make sure that departments continue to hire new members at the beginning of their careers and not just the 'stars'. The panel will expect early career researchers (irrespective of age) appointed between August 2003 and July 2005 to submit a minimum of two items and those appointed after August to submit a minimum of one output. These staff members can of course submit four outputs if they have them, but will not be penalised if they have less. 'All will be judged against the quality criteria regardless of employment status' - so they will not let you off with low quality submissions just because you are new!.

The bottom line for graduate students is that publishing is very important to appointing committees. One possible option is for graduate students to take time out (with supervisors' permission) to write up a chapter, or even a note, taking a maximum of two weeks. Conference papers also help, especially if they are published later. Unpublished dissertations do not count, as all PhDs will have one.

The Criteria Document

Each document is different in every subject, and much of what I write refers to Panel M (Languages, English studies, and linguistics). The Criteria set the ground rules and the points in them provide the basis for our assessment. If you are still interested and have read so far, you might like to look at the Criteria document for your subject and this can be found at: http://www.rae.ac.uk/pubs/2006/01/. From here you can download the Criteria document for your subject and this should contain all the information you need.

Postgraduate students and their work will contribute to their department's ratings, as the second part of the RAE return (RA4 and 5) concerns the departmental research environment. The Criteria mention 'the contribution of postdoctoral researchers and doctoral students to the research culture of the department' – this includes features such as postgraduate training, postgraduate awards, research student facilities and training programmes plus any publications or conferences attended. The bulk of this part of the assessment will be based on factors such as the department's research plans for the future, research strategy, projects, research funding, indeed anything, such as department research meetings, which contribute to a thriving and healthy research culture. The document also states that 'reference may be made under this heading to outputs by individuals (including PhD students) who do not figure in RA2 (the list of staff publications)'.

The document also states: 'Due recognition will be given to research student recruitment and degrees awarded, as evidence of an active research culture and the fostering of future development. The award of externally funded research studentships will be taken as a positive indicator. Evidence that an institution is funding studentships to promote future research growth in a particular area will also be looked upon favourably'. This should encourage universities to allocate some more of their funds to postgraduate fellowships.

What Constitutes an 'Output'?

The criteria document states that 'We have deliberately defined research output broadly as any form of publicly, assessable output embodying research'.

The various sub-panels also list details of what constitutes an output. The following is an extract from the sub-panel on English Language and Literature:

> The principal forms of output that the sub-panel expects to assess are listed below. All categories include both printed and electronically published items and/or those produced in other media. No ranking or weighting should be inferred from the order in which the categories are listed. While acknowledging the value of the refereeing process, the sub-panel recognises that some research is published in journals or other outlets which do not use refereeing procedures. Each item will be assessed on its individual merits, according to the sub-panel's stated criteria, given below:

- Academic journal articles. (The sub-panel recognises that innovative and specialist work may be published in recently established or less well-known journals.)

- Chapters in books, including contributions to scholarly reference works such as dictionaries, bibliographies and encyclopaedias.
- Books, including scholarly editions and translations (see note 1 below), edited collections of archival and other similar material, and creative writing.
- Editorships of collections of essays or guest editorships of journals with substantial scholarly contributions made by the editor. (The sub-panel will pay attention to the research contribution of such collections as a whole.)
- Other published outputs including poems, short stories, plays, shorter translations, inaugural lectures, conference contributions, pamphlets, review articles.
- Published teaching material which embodies original research.
- Pedagogic research into teaching English.
- Creative writing will be assessed in so far as it embodies 'the invention and generation of ideas, images, performances where these lead to […] new or substantially improved insights [...] The panel will consider creative writing in terms of the originality and significance of its contribution to the research domain. This might be found in, for example, innovations in literary form, or in matters of content, which contribute to research. Work in performance arts must be accessible, for instance in audio or video form as appropriate.'

The category of 'applied research' is also included, and this comprises: translation work; archival web-sites; computer software; lexicography; corpora; web-sites; and a range of applied linguistics.

Basically, this section of the Criteria document is intended to dispel the myth that books published by the major presses are automatically superior to a poem in a lesser known journal. All is graded according to its quality not quantity.

How the Scores are Reached

The panels of between 12 and 16 leading researchers in the UK have been chosen from different research areas, different types of institutions, different geographic locations and both genders. They will read in 2008 all the submitted material: that is, all the submissions from UofAs and all the outputs. In the case of English that is four items per person in each department from each of the roughly 100 institutions in the UK; some departments have up to 100 members, so we expect to read something like 8000 items in addition to digesting all the material submitted by each Unit of Assessment about its research environment. In English we will divide into groups of two and take 12 institutions per group. We will come to a preliminary assessment which is taken to the whole panel and discussion then begins. In some cases, usually if there is any disagreement on the grades, then the material will be read by a second pair. So although we have 8000 items, some will be read four times. It is the responsibility of the panel members to find the material themselves and it takes much time to track down some items, so members are forced to spend weeks in a major national deposit library. We had great difficulty in the last RAE in tracking down some material and this is an unnecessary burden on assessors none of whom are given any time off normal duties Additionally, it should be noted that the payment for this work is absolutely minimal (it has been worked out as under £1 an hour) and would not get any other professional out of bed!

There will be cross referrals within the panel; we send requests to colleagues in our own panel for guidance and also to those in other panels, formally requesting their assistance.

I was most impressed by the thoroughness of the process last time, the willingness of fellow members to re-read material yet again to make sure we were being fair and the amazing amount of time the whole thing took for the assessors, none of whom were given any time off their full-time activities for this work. We spent months reading material, meeting in pairs and in panel discussions in London – all in cheap accommodation to keep costs down.

Last time a universal score was given to Units of Assessment, the famous 5*, 5, 4, 3a, 3b, 2 and 1 grades which departments proudly flag on their websites. This time each UofA will get a Quality Profile which will read as a series of percentages. 75% is based on the research outputs, 20% on the Research Environment and 5% on what is called ‘Esteem Indicators’ (see above).

All outputs will be graded on a 5 point scale; that is, all submitted research (not individuals) is reviewed and placed on the following scale:
unclassified (u/c): national (1*): international (2*): internationally excellent (3*); world-leading (4*)

Example: a UoA department might score 10% at 4*; 30% at 3*; 35% at 2*; 15% at 1*; and 10% at u/c.

The same scale is applied to research environment and esteem indicators and then an overall quality profile is made for the UoA. The final profile will look like this:

Subject W at University of X

65 FTE: 15% at 4*: 25% at 3*: 40%at 2*: 15% at1* and 5% at u/c.

No other final scores will be given and what the Research Councils will make of these when allocating funding, we do not yet know. It will also be difficult for departments to sell themselves abroad or to perspective students. I suspect and fear that the percentage at 4* may become a rough and ready tool.

For those unfamiliar with the subject it is common to ask what the advantages and disadvantages of the RAE are. The advantage is that research levels (especially amount of outputs) in the UK have risen dramatically with such competition and selective funding. Many university employees who did not do much research have fallen by the way – often a shame as they might well have been brilliant teachers.

One of the principle disadvantages is that all research now is geared to the 6-7 year cycle and any major project that takes longer is not considered (such as major dictionary work). Much weight in the arts and social sciences is given to what colleagues 'think' will give higher RAE grades, (principally the monograph, though this is more myth than fact). To return to the football league analogy, the buying and selling of research 'stars', golden handcuffs to keep staff at an institution, and so on, is detrimental to all concerned, (except those who get the six-figure salaries) and the entire staffing profile is distorted.

With luck you may not have to undergo an RAE when appointed. In the meantime, all the very best on the job market.

Further Reading

Practical Texts:

Bryson, B., 2001. *Troublesome Words.* London: Viking.

Burchfield, R. W., 2004. *Fowler's Modern English Usage* (3rd Edition). Oxford: Oxford University Press.

Henson, K., 2004. *Writing for Publication: Road to Academic Advancement.* Boston: Allyn & Bacon.

Murray, R., 2005. *Writing for Academic Journals.* Maidenhead; New York: Open University Press.

Ritter, R. M., 2005. *New Hart's Rules.* Oxford: Oxford University Press.

Sigismund Huff, A., 1999. *Writing for Scholarly Publication.* Thousand Oaks: Sage Publications.

Theoretical/Applied Research Texts:

Hyland, K., 2000. *Disciplinary Discourses: Social Interactions in Academic Writing.* New York: Longman.

Swales, J., 1990. *Genre Analysis: English in Academic and Research Settings.* Cambridge: Cambridge University Press.

Swales, J., 2004. *Research Genres: Explorations and Applications.* Cambridge: Cambridge University Press.

Relevant Journals:

Arts and Humanities in Higher Education. Sage. ISSN: 1741-265X.
http://ahh.sagepub.com/

Higher Education Research & Development. Routledge. ISSN: 1469-8366.
http://www.tandf.co.uk/journals/carfax/07294360.html

International Journal for Academic Development. Routledge. ISSN: 1470-1324.
http://www.csd.uwa.edu.au/iced/Iced_ijad.html

Journal of Higher Education. The Ohio State University Press. ISSN: 1538-4640.
http://www.ohiostatepress.org/

Studies in Higher Education. Routledge. ISSN: 1470-174X.
http://www.tandf.co.uk/journals/titles/03075079.asp