

Computers and Composition



AN INTERNATIONAL JOURNAL

# STYLE MANUAL

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## WELCOME

This manual provides your introduction to *Computers and Composition*. We have created a series of manuals for the members of our publication team:

- *Computers and Composition Style Manual*
- *Guest Editor's Manual*
- *Associate Editor's Manual*
- *Assistant Editor's Manual*

Guest Editors of a special issue need the *Guest Editor's Manual* and the *Style Manual*, which aren't as detailed on the copy editing procedures, but are intended to provide the information necessary to create an issue. Assistant Editors need the *Assistant Editor's Manual* that outlines duties and procedures and the *Style Manual* that describes house conventions. The *Assistant Editor's Manual* and the *Associate Editor's Manual* are available from the Associate Editor.

Whether you're a newcomer to our publication team or an experienced editor, you need to keep yourself up-to-date on the information contained in this manual and the *Assistant Editor's Manual*. More importantly, we welcome any suggestions for changes and advice on how we can clarify or extend our commentary to assist you in accomplishing your editing tasks, regardless of whether you are a guest editor or an undergraduate working with us for the first time. Only if you tell us what you need to know can we make these manuals living, useful documents. As *Computers and Composition* matures, we make changes in our conventions and procedures. Thus, the manuals are also maturing; please let us know what you see as needed improvements.

## A BRIEF HISTORY OF *COMPUTERS AND COMPOSITION*<sup>1</sup>

In November, 1983, the first issue of *Computers and Composition* appeared in a newsletter format. Kathleen Kiefer (of Colorado State University) and Cynthia L. Selfe jointly edited the newsletter. Between 1983 and 1985, the newsletter—approximately 13 pages each issue—appeared eight times, publishing short articles, announcements, and software descriptions.

In 1985, the newsletter “grew up” to become a journal produced at Michigan Technological University. This change meant adding scholarly features such as an editorial review board to evaluate manuscripts and the creation of volunteer staff to copy edit and produce the journal. Articles became longer and of a more scholarly tone and were presented in a formal journal format. At this time, the journal began to attract authors now recognized as significant figures in the field of computers and composition. During this period, one can see a shift from brief “how I do” articles, descriptions of use of drill-and-skill programs, and software reviews to articles of a longer length more fully incorporating pedagogical and rhetorical theory and struggling with the complexities of merging computer technologies with classroom practices. The authors began to focus on new types of technology (e.g., hypertext and electronic mail) and their attempts to place them within the classroom. This focus raised another issue: the social consequences of such merging. As the discipline matured, *Computers and Composition* reflected (and perhaps pushed?) the growth.

The 1994 printing of Volume 11, Number 1 of *Computers and Composition* marked another major change. Ablex Publishing Corporation contracted to undertake the production of the journal and its name was changed to *Computers and Composition: An International Journal for Teachers of Writing*. With this change, the management of subscriptions and the actual printing of the journal shifted from Michigan Technological University to Stamford, Connecticut. However, the copy editing process remained at Michigan Tech under the direction of Cynthia L. Selfe. As staff of an international journal, Associate Editors now found they had to work with authors from many other countries, requiring an ability to acknowledge the cultural and stylistic differences while maintaining the journal’s APA-based format. Assistant Editors also discovered that articles reflected even more strongly composition studies’ interest in social issues with fewer articles focusing on how to use computers in the classroom and more focusing on the consequences of such use in connection to issues of gender, race, and class.

In 1996, *Computers and Composition* launched an online edition on the World Wide Web (*Computers and Composition Online*), co-edited by Keith Comer (Sweden) and Margaret Syverson (Texas) to provide a venue for articles and announcements that do not lend themselves well to the linear format of the hard copy journal. In this site can be found sample programs, articles written in hypertext, and multimedia papers. Additionally, the first ten years of the journal are available in electronic archives, as well as abstracts and table of contents of current and upcoming articles. For each print issue, a feature article is selected and made available online.

In 1999, Ablex Publishing Corporation was purchased by Elsevier Science, a subsidiary of JAI Press, Inc. JAI Press, Inc. has offices in the United State and abroad, with Elsevier headquarters in New York.

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<sup>1</sup> This section draws much of its material from the journal’s history, provided by Gail E. Hawisher, Paul LeBlanc, Charles Moran, and Cynthia L. Selfe, (1996) *Computers and the Teaching of Writing in American Higher Education: A History*, published by Ablex as part of the *New Directions in Computers and Composition Studies* series.

In 2001, with Volume 18, Number 1, *Computers and Composition* abandoned the triannual publication schedule and adopted the quarterly publication schedule of the rest of the journals published by JAI Press, Inc. A quarterly schedule allows the journal to reach subscribers more often, to feature more articles, and to be listed in a variety of indexes that include only quarterly published journals. In 2005 the journal moved with Cynthia L. Selfe from Michigan Technological University to the Ohio State University. Copyediting and production responsibilities are now located at Ohio State, while reviewing and manuscript approval remain at the University of Illinois under the direction of Gail E. Hawisher. In 2006 the journal officially adopted Elsevier's E-Submission digital content management system as its primary means of manuscript submission, review, approval, and copyediting.

## EDITING PHILOSOPHY AND PROFILE

*Computers and Composition: An International Journal for Teachers of Writing* is devoted to exploring the use of computers in writing classes, writing programs, and writing research. The journal provides a forum for discussing issues connected with writing and computer use, and it also offers information about integrating computers into writing programs on the basis of sound theoretical and pedagogical decisions, and empirical evidence. Articles and reviews that may be of interest to readers include descriptions of computer-aided writing and/or reading instruction; discussions of topics related to computer use of software development; explorations of controversial ethical, legal or social issues related to the use of computers in writing programs; and discussions of how computers affect form and content for written discourse, the process by which this discourse is produced, or the impact this discourse has on an audience.

Not only do the editors of the journal look for articles that have sound theoretical and/or pedagogical bases, they strive to publish articles that demonstrate the high-quality writing the discipline teaches. This is generally accomplished through a coherent organization, well-developed arguments, well-written sentences, and accurate documentation. Because the journal has primarily an academic audience, its tone is generally scholarly and more formal than magazines; yet, it strives to avoid a preachy or labored tone. When making decisions on grammar and punctuation, Assistant Editors should lean toward a more conservative choice when the approach used is questionable (e.g., if the use of a comma is being debated, use the comma in instances where to do so may clarify meaning for some readers and will not muddy it for most).

APA style (5th edition of the *Publication Manual of the American Psychological Association*) provides the guidelines used by authors and editors to format and copy edit the journal. This manual supplements the APA Manual and notes where, due to the nature of the discipline or by the Co-Editors' choice, house style deviates from the APA guidelines.

## PERSONNEL AND THEIR DUTIES

### Co-Editors

The Co-Editors are Cynthia L. Selfe and Gail E. Hawisher. As editors, they function both as the business managers and as the content and production editors, though they divide the editing duties to make the task manageable.

### Review Editor

Gail Hawisher, at the University of Illinois–Urbana-Champaign is Review Editor. She handles all submissions, blind reviews, and acceptances of articles. Dr. Hawisher decides which articles will be included in a specific issue and in what order they will appear. Additionally, she handles the selection of the *Computers and Composition* Awards.

### Journal Production Editor

Cynthia Selfe, at the Ohio State University, is Journal Production Editor for the journal. Assisted by the Associate Editor and the Assistant Editors, she is responsible for ensuring that each article is appropriately edited, has accurate and reproducible graphics, and can be typeset by the publisher. Additionally, she works with the World Wide Web Editors to ensure a high-quality Web site and supervises the internship experiences of graduate and undergraduate students who wish to learn about journal editing.

### Production Editor

Elsevier Science's staff is responsible for producing a high-quality issue, professionally printed. This means they arrange for typesetting and proofing, and mail the issue to subscribers. All subscriptions are handled by their subscription services.

### Guest Editors

Guest editors generally take responsibility for the Review Editor's tasks for one issue that focuses on a special topic. Such assignments are negotiated with the Co-Editors. Special issues in the past focused on: writing centers and computer technology; software; an international perspective on computers and composition; programming and coding in the classroom; and tenure issues in the 21<sup>st</sup> century. *Computers and Composition* averages one special issue every three issues. More specific details of the Guest Editor's duties appear in the *Guest Editor's Manual*.

### Book Review Editor

Sibylle Gruber acts as Book Review Editor for *Computers and Composition*. All book review submissions are sent directly to her for review. She selects book reviews to be published and requests revisions to the author if necessary.

## **World Wide Web Editors**

In 1996, *Computers and Composition*, through the work of Keith Comer and Margaret Syverson, created a World Wide Web site to provide an electronic location for the publishing of electronic articles that can not be translated adequately into the linear text of the paper version. Additionally, the site boasts electronic versions of the first 10 years of the paper journal, as well as tables of contents of forthcoming issues. Another feature maintained by the Web site editors are guidelines for authors for both the electronic journal and the paper journal.

## **Associate Editor**

Assisting the Journal Production Editor at the Ohio State University is a graduate student who takes primary responsibility for the copy editing of the paper journal as well as coordinating activities with the Web Editors. The Associate Editor's position entails coordinating with the Review Editor for timely receipt of issues, supervising Assistant Editors in preparing individual articles to meet our standards and conventions, and coordinating with the publisher for a timely printing and distribution of issues. The Associate Editor's duties appear in the *Associate Editor's Manual*.

## **Assistant Editors**

*Computers and Composition* provides practical experience to undergraduate and graduate students who express an interest in journal editing. Assistant Editors take responsibility for the copy editing of one to three articles each issue; copy editing entails formatting the article in our house style, correcting grammar and punctuation errors, "tightening up" the prose, and working with the author to produce a high-quality article. Assistant Editor's duties appear in the *Assistant Editor's Manual*.

## **PRODUCTION SCHEDULES**

It may at times seem that we worry too much about deadlines, but the reality of publishing a journal such as *Computers and Composition* is that deadlines matter. The journal has obligations to two groups that make it imperative that we make our deadlines: our subscribers and the publisher. We publish four times a year (March, June, September, December). Failing to mail issues in a timely manner not only brings our professionalism into question, but if we become erratic in our publication dates, subscribers drop us.

We must consider the needs of the publisher, who actually prints the journal. Should we miss a deadline, we can easily increase their costs, potentially leading to an increase in our subscription price and the loss of subscribers. Elsevier Science sends the text to typesetters and the graphics to be “camera shot.” This, along with scheduling time at the printer, requires considerable lead time. Failure to meet a deadline at this point in the production can cost us if the typesetter or printer charges us to reschedule *and* can create delays in the mailing of an issue. Thus, it is important that everyone involved in the production of any issue of *Computers and Composition* make every effort to meet the deadlines outlined in the production schedules below.

## **PUBLICATION SCHEDULE**

To produce these four issues annually requires the coordinated efforts of all *Computers and Composition* staff members. There is no down time, as each of these editing groups is constantly producing one of the four issues and, occasionally, working on two simultaneously (e.g., the Associate Editor and Assistant Editors may be both copy editing manuscripts for an upcoming issue and proofing page proofs of an upcoming issue.) (See Appendix A for example production and publication schedules).

## FEATURES OF THE JOURNAL

### Covers

The cover of the journal has been standardized since Volume 11. It is prepared by the publisher with updates made as necessary. Generally, the front cover only has the volume, number, and date changed. However, more extensive changes may occur on the inside front cover because Assistant Editors and editorial board members change at least once during the year. The Associate Editor takes responsibility for informing the publisher of any alterations necessary on the inside front cover.

The inside back cover contains the instructions for the authors when submitting articles. Changes to this section are rarer and made only at the direction of the Co-Editors. The outside back cover, though, provides a table of contents for readers and, thus, changes significantly with each issue.

### Table of Contents

This page is created by the publisher once they have copy edited the manuscript. The Associate Editor, however, are responsible for checking the page for accuracy in content, spelling, and organization on the page proofs. Note that the articles are often divided into sections. These divisions are determined by the Review Editor at the time she organizes the issue and may vary from issue to issue, depending on the available articles and whether the issue focuses on a special topic.

### Letter from the Editors

For each issue that is not guest edited, the Co-Editors write a 1–2 page letter.<sup>2</sup> The letter typically describes the contents of the issue—frequently placing the articles within a historical, theoretical and/or pedagogical context rather than simply summarizing. Additionally, the Co-Editors may use the letter to make announcements such as the winners of the *Computers and Composition* Awards, or to direct readers' attention to new events at the journal, such as the opening of the World Wide Web site.

### Poetry

The journal publishes poetry that reflects the themes of the journal, such as technology, computers, and human interactions with both. Poetry may be traditional or “hypertextual,” as appears in issues 12(1), 12(3), and 13(1). Poetry is set as closely to the author’s desires as possible (e.g., if the poet centers it on the page, we do). Graphics may be added to the poem, should the poet agree; however, because the journal is printed in black and white, drawings must be designed so they reproduce cleanly without large black sections and without blocking out sections of text. Poems, like articles, have an author’s note. The note, however, may provide the poet’s explanation for the poem in addition to the standard elements.

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<sup>2</sup> The Co-Editors alternate who is responsible for producing the letter.

## Reviews

Authors are encouraged to submit reviews of software and books when such reviews describe clearly and concisely the nature, scope, and thesis of the book, locate it in the relevant literature, and indicate its contribution to scholarship.

Book reviews in *Computers and Composition* have traditionally served several functions. First, they provide a condensed and focused overview of the text's contents. This gives readers a sense of major ideas, how well the author expresses key concerns, and how well the author succeeds in his or her aims. Second, the reviews are also expected to evaluate the value of a text to our specific discipline. *Computers and Composition* is particularly interested in the value of the material being reviewed (generally a book) to teachers of writing with computers.

The books reviewed may not, however, be written by such teachers or be primarily for such readers. Reviews have only as a minor part actual summaries of the book's content, expending most of their text on discussing the extent to which the book achieves its stated objectives, draws on relevant source material, and is well-organized and written. Reviews should provide the reader with enjoyable reading, if possible, and leave her or him with some new information, some insight into the book's subjects, or some perspective on the theory involved or the activities of teachers of writing with computers, even if she or he is not likely to buy the book.

## Announcements

Every issue of *Computers and Composition* contains announcements concerning upcoming events, special issues, calls for proposals, calls for manuscripts, etc. Sources of such items vary; often, an editor will receive a request and copy directly from the editor or coordinator of the event. Additionally, the Co-Editors and Associate Editor may come across relevant items at conferences and through email discussion lists.

## FORMATTING AND STYLE CONVENTIONS

*Computers and Composition* follows the style guidelines in the 5th edition of the *Publication Manual of the American Psychological Association* (APA Manual); however, due to the growth in the study of relationships between computers and the teaching of writing, we have had to modify and/or clarify the way we handle some situations. In this section, we alert you both conventional style choices and to the exceptions to the APA style; present those style guidelines for situations unanticipated by the APA Manual; and provide examples to clarify style questions that frequently seem to arise.

Assistant Editors must be careful not to make changes too quickly. As you work with a number of manuscripts, you learn what can be changed and what must remain as is, even if you wouldn't have written it that way. Of course, Assistant Editors correct grammar and punctuation errors. However, you must be able to indicate in the appropriate handbooks the guidelines that support your suggested changes.

### Apostrophes

*Computers and Composition* uses the smart apostrophes format (') rather than the straight apostrophe ('). Often, because authors submit manuscripts as Rich-Text Format documents, quotation marks are converted to straight quotes. Assistant Editors should mark these as they copy edit manuscripts.

### Boldface

Sometimes, authors submit text that uses bold for emphasis either in place of or in addition to italics. Generally, quotation marks are preferred for conveying irony and/or conferring emphasis. Although bold is rarely used in our journal, it may appear in the following instances:

- in preformatted headings as outlined in this section
- to highlight the words *Figure x*, *Table x* in the figure and table captions.
- in special instances where italics have been used already and there is a need to create a stronger emphasis or contrast

### Capitalization

*Computers and Composition* follows APA rules for capitalization. However, we have made one decision specific to the discipline. Authors may refer to a program such as a writing center or a computer lab in their article and in each instance will capitalize the words (i.e., Writing Center, Computer Lab). *Computers and Composition* prints such references in lower case *unless* the author is giving the formal name of the writing center or computer lab.

Original: In our Writing Center, we provide computers for students to work directly on their papers.

Revision: In our writing center, we provide computers for students to work directly on their papers.

Revision: In the Michigan Technological University Writing Center, we provide computers for students to work directly on their papers. [Gives formal name of the center.]

## Citations, References, and Quotes

As citation is frequently a serious problem in articles, Assistant Editors must understand in detail the rules for in-text citation and preparation of references as laid out in the 5th edition of the APA Manual. However, Assistant Editors also must be aware that *Computers and Composition* has elected to deviate from the APA format in ways described below.

### In-text Citations

Consult the APA Manual, pp. 168–174, paying particular attention to the formatting of multiple author articles and the rules governing order of clustered cites.

The following decisions have been made to clarify how in-text citations are edited and prepared for publication.

- Use past tense to refer to the cited work. For example:

Literacy scholars Andrea Lunsford, Helene Moglen, and James Slevin (1990) noted that “to be only functionally literate in a hyper-literate society is to live as an oppressed stranger in an overwhelming world” (p. 3).

Although the existing tenured faculty may have an awareness of exclusions and may attempt corrections, they are, collectively, a conservative group as Clay Schoenfeld and Robert Magnam (1999) suggested.

Walker Gibson (1971) wrote of the writer as a “play-actor” who assumes various roles and masks in “dramatic play through language” as an antidote to the model of the writer as objective map maker (pp. 284–286).

- State authors’ first and last names when citing work on the *first* mention of the cite. Use last names only on subsequent in-text references *unless* to omit a name would confuse readers as to which of two cited authors with the same last name are meant. For example:

Pamela Takayoshi (1996) (**first instance in work**) has linked the positions first-year students typically take relative to technology with Stuart Hall’s (1980) work in cultural studies and his theorizing about the positions readers adopt toward a text: the hegemonic, the negotiated, and the oppositional positions. Among other ramifications, this study’s results extend and modify Takayoshi’s (**second instance within paragraph**) somewhat and also provide graphic and emic examples of students’ perceptions of their influence by cultural myths about technology.

Although it would seem encouraging that the majority of students’ narratives indicate they are neither totally accepting nor rejecting technology, these first-year students’ technology narratives revealed that, in contrast to the more fully critical and aware thinking denoted by

Takayoshi (1996) (**later instance in work**) and Hall (1980), these students are still very likely to see digital technology as something over which they. . .

- Reference quoted material to the author(s) of the source where the quote appears regardless of whether the quote is a quote by another source. To clarify this, consider the following example:

Assume the author (Jones) has read Smith's 1993 article titled "Teaching Editing with Computers" and in writing his own article notices that Smith has used a quote by Barnes that would fit in well in his own paper, for example, Smith's article on page 376 says:

Barnes (1985) suggested that the "use of computers will be universal within twenty years" (p. 34).

The problem is that the person Jones wants to actually quote is Barnes. How might he do this? One way might be to use the following:

The emergence of the computer as a major force was predicted years ago; for example Smith (qt. in Smith, 1993, p. 376) stated that the "use of computers will be universal within twenty years" (p. 34).

Unfortunately, this becomes cumbersome and confusing. On which page is the quote? What author, Smith or Barnes, should appear in the references? *Computers and Composition* does not use such a quoting style. Cites should be of the primary source of the material being quoted. Thus, Assistant Editors should query the author with the following options:

1. If the author wants to directly quote Barnes, she or he should cite Barnes's article rather than Smith's and provide the appropriate bibliographic reference. This might mean the deletion of the Smith article from the references if it is not cited elsewhere in the text.
2. If it is the idea that's important but a direct quote is not required, the author should rephrase the quote to credit the cite to Smith. For example,
  - Smith (1993) noted that others, among them Barnes in 1986, predicted the ubiquitousness of computers by the year 2000 (p. 376).
  - Smith (1993), in her history of the growth of computers in composition, noted that Barnes was arguing the "use of computers will be universal within twenty years" (p. 376). [note that the material between the quotation marks is exactly as it appears in Smith's article, not Barnes'.]

## References

The 5th edition of the APA Manual notes that reference lists are alphabetical by author's last names. Consult the APA Manual, pp. 189–234, for specific formats, acceptable abbreviations, and required information.

Original references:

Lunsford, A., and Ede, L. (1990). *Singular Texts/Plural Authors: Perspectives on Collaborative Writing*. Carbondale, Illinois:USIP.

Malone, E. L. (1991). Facilitating groups through selective participation: An example of collaboration from NASA. In M. M. Lay and W. M. Karis, Editors, *Collaborative Writing in Industry: investigations in theory and practice*. Amityville, NY: Baywood Publishing Co. (pp. 109-20).

Corrected references:

Lunsford, Andrea, & Ede, Lisa. (1990). *Singular texts/Plural authors: Perspectives on collaborative writing*. Carbondale, Illinois: University of Southern Illinois Press.

Malone, E. L. (1991). Facilitating groups through selective participation: An example of collaboration from NASA. In Mary M. Lay & William M. Karis (Eds.), *Collaborative writing in industry: Investigations in theory and practice* (pp. 109–120). Amityville, NY: Baywood Publishing Corporation.

Note the changes made:

- Author's full names provided (if available).
- "And" replaced with ampersands.
- Titles of chapters and books changed to lowercase except for first word of title and words appearing after colon.
- "Editors" replaced by Eds. and placed in parentheses followed by comma
- Page numbers moved from end of cite to parenthetical following book title.
- Publishers' names spelled out.

Example reference formats include:

Book

Feenberg, Andrew. (1991). *Critical theory of technology*. New York: Oxford University Press.

Book Chapter

Carspecken, Phil Francis, & Apple, Michael. (1992). Critical qualitative research: Theory, methodology, and practice. In Margaret LeCompte, Wendy L. Millroy, & Judith Preissle (Eds.), *The handbook of qualitative research in education* (pp. 507–553). San Diego: Academic Press.

Journal Article

Bean, John C. (1986). Summary writing, Rogerian listening, and dialectic thinking. *College Composition and Communication*, 37(3), 343–346.

## Web Page—Online Article

Katz, Seth. (1997). One department's guidelines for evaluating computer-related work. *Kairos: A Journal for Teachers of Writing in Webbed Environments*, 2(1). Available: <http://english.ttu.edu/kairos/2.1/coverweb/katz/art2.html> [Accessed: July 12, 1999].

## Web Page—General

Ehrmann, Stephen. (1998). The flashlight project: Tools for monitoring the progress of our hopes and fears about technology in education. *Horizon case studies*. Available: <http://horizon.unc.edu/ts/cases/1998-07.asp> [Accessed: July, 1998].

**Citing Names**

Differing from APA format, *Computers and Composition* provides first names of authors in the references, even though APA requires initials. For example,

Jones, Michelle Marie; Robertson, Richard L.; & Smith, David Evan. (1995). Title of article. *Title of journal*, 13, 45–76.

Note that a semi-colon is used to indicate the end of a name rather than a comma when there are three or more names.

**Referencing Books and Movies**

Generally, authors must provide full bibliographic information for any works they cite. However, the question has arisen about well-known books and movies. *Computers and Composition* has made the following decisions to guide authors and copy editors in determining this.

- References need not be provided for *casual* reference to the bible, Koran, or Torah. However, in instances where the version will affect the interpretation, bibliographic reference should be provided.
- References need not be provided for *casual* reference to the works of William Shakespeare. However, in instances where the version will affect the interpretation, bibliographic reference should be provided.
- References need not be provided for *casual* reference to well-known works of literature such as *Beowulf*, *Clarissa*, *Pamela*, Rabelais' *Gargantua*, etc. However, copy editors need to keep in mind that the journal has an international audience and cannot assume that texts are as widely known. In instances where the Assistant Editor is uncertain about citing a particular work, she or he should consult the Associate Editor.
- Movies should always have their bibliographic information provided. As an international journal, we cannot assume our readers are familiar with movies that have been popular in the American market particularly with the speed that movies arrive and depart the cultural scene. For instance, we've discovered that American classic film *The Wizard of Oz* is not as well-known outside the United States as we had assumed. Additionally, with the remaking of a

number of classic films, the version being referred to may be important or of interest to readers.

## Quoted Material

All quoted text remains *as is*. It is the author's responsibility to make certain the text appears as it did in the original (i.e., Assistant Editors should check the accuracy of cited material and query material only if it appears to be a transcription error.)<sup>3</sup> Transcripts of student conversations, especially those done on INTERCHANGE, frequently have misspellings or omitted words. Rather than correct supposed errors or omissions, *Computers and Composition* will always query the author if there's a question about whether a typo or misspelling may have occurred in the transcription of text in preparing the article.

## Computer Features and Commands

Because our journal explores connections between computers and writing, we have had to create consistent conventions for working with various computer terms and features. Assistant Editors should become familiar with the differences between these features, as authors often do not make distinctions. As an Assistant Editor, you must be able to identify what type of computer feature it is and the appropriate formatting.

### Commands

Computer commands (e.g., RETURN, ALT F10, SAVE) appear as all caps when being referred to as commands. For example,

Initially, students often confuse SAVE and SAVE AS, frequently deleting an old file by mistake.

Note, however, in the following example, where *return* functions both as a command and as a regular verb.

Students return to their initial document screen if they press RETURN twice; Pressing ESCAPE will return them to the start menu.

### Email, World Wide Web, and Newsgroup Addresses

Email and Web addresses are problematic, particularly when they appear at the end of a sentence for the addition of the closing period will make the address incorrect. Additionally, such addresses can be case-sensitive and should appear as presented by the author. *Computers and Composition* has elected to format these in specific ways:

- In acknowledgments, notes on reprints, author's note, and references, email and Web addresses appear within single angle bracket ending with a period if appearing at the closing of

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<sup>3</sup> Assistant Editors are *not* expected to check direct quotes with the original sources. If there is concern, ask the author to double-check the transcription of the cited material.

the sentence. For example: Email: <cfjones@uici.tst.edu>. Or: Dr. Sloane's URL is: <http://www.aleksc.com>.

- In the text, email and Web addresses are also placed within single angle brackets. For example: <cfjones@uici.tst.edu>.
- In the text and references, newsgroup titles (e.g., <alt.r.a.t.s.>, <bio.system.com>) are placed within angle brackets.

### **File names, Folder Names, and Subdirectories**

File names, folder names, and subdirectories all appear with initial capital letters. For example, Out to Lunch Receipts, Infolders, Tree Mode, Network Mode. Context should differentiate between file names, folder names, and subdirectories. If context does not differentiate, ask the Associate Editor for assistance with style.

### **File Format**

File Formats can be thought of as the way the computer stores a document or graphic. File formats appear in all caps, for example, ASCII, DOC, EPS, GIFF, PICT, PPT, RIFF, RTF, TIFF, WPD. See the Glossary for a listing.

### **Menued**

Menued items: commands, functions, utilities, and tools appear within quotation marks and have initial caps.

For instance,

- Menu items: "File" "Insert" "Save" "Print Preview" "Sort Text"
- Functions: "Record" "Debug"
- Utilities and Macros: "Compress"
- Tools: "Text Tool" in Paint

### **Software Package Names**

Software packages appear in small caps to distinguish them as registered or trademarked items. Company names (Microsoft, Aldus) are set in roman type, for example Microsoft WORD, Adobe PAGEMAKER, Corel WORDPERFECT. See the Glossary for a listing.

Software package subsets are set within quotation marks, initial caps, (e.g., ASPECTS has "Free-for-All Mediation," "Medium Mediation," and "Full Mediation," and WRITER'S HELPER has "Three Ways of Seeing").

## **Correlative Conjunctions**

Correlative conjunctions are coordinating conjunctions used in pairs, such as *both. . . and*, *either . . . or*, *neither. . . nor*, *not only. . . but*. Constructions following correlatives should be parallel in form. For example:

- Incorrect: We recorded the differences between the performance of subjects who completed the first task and the second task.
- Correct: We recorded the difference between the subjects who completed the first task and the performance of those who completed the second task.
- Incorrect: Neither the responses to the auditory stimuli nor to the tactile stimuli were repeated.
- Correct: Neither the responses to the auditory stimuli nor the responses to the tactile stimuli were repeated.

### Ellipses

*Ellipses* is the term for omission of words or sentences from a quotation and is indicated by use of periods. Ellipses should appear as follows, with no space between the word and the first period, but with a space between the third (or fourth) period and the following word.

“Blah, blah, blah and. . . blah. . . .”

When the author has omitted a word or words of a sentence, three (3) periods are used; when the author has omitted a sentence of a quotation, four (4) periods are used. When the author has omitted a line or more of a quote, a line of seven (7) spaced periods is used to indicate the ellipses and centered (see Figure).

Once students have entered the required information in the package they can choose up to 3 of the eleven prewriting packages to explore. . . . Yet, our results found students rarely selected more than one package at a time, leading to speculations on how student perceive the use of prewriting packages.

. . . . .

Refusal or inability to consider working in two or more packages at one time may be more indicative of the linear learning processes we engender in our students than an inherent inability on their part. (p. 23-24)

**Figure:** Ellipses with several full lines of text omitted.

### Footnotes

*Computers and Composition* uses footnotes, rather than endnotes. If a manuscript includes endnotes, please indicate that all endnotes should be converted to footnotes.

## Italics

Italics are typically not used for emphasis in *Computers and Composition*. Instead, italics are used to highlight terms—terms either borrowed from a source being cited, or terms introduced and defined by the author of the manuscript. A term appears in italics at first use, then appears in roman in subsequent references. For example:

A pervasive and persuasive discourse has developed around computer technology and literacy—identified by Gail Hawisher and Cynthia Selfe (1991) as the *rhetoric of technology*, by Ellen Barton (1994) as the *dominant discourse* of technology, and by Christina Haas (1996) as part of the larger body of *cultural myths* of technology that many scholars in computers and composition and the critical theory of technology have written about

First, I point out the shortcomings of current positionalities assigned to technorhetoricians. I then expand on *theories of opposition* as defined by Chela Sandoval (1994) in “Re-entering Cyberspace: Sciences of Resistance.”

## Language Bias

*Computers and Composition* avoids the use of biased language whenever possible. Assistant Editors may find the following techniques helpful in eliminating gender or racially biased language:

- The first question an Assistant Editor must ask is: Is the gender (or race) relevant to the point being made? In many instances, it is not. Text should be altered to remove the reference. When there is a question of relevance, the author should be consulted and offered alternatives.
- When dealing with gender bias, consider use of a plural form. Although this is not feasible if the author is referring to a specific person (either male or female), such pluralization usually alleviates the problem of a generic individual. For example, we suggest the following solutions in order of preference.

Original: In this instance, *each student* turned in *her or his* paper as an electronic file with their partner’s comments attached.

Revised: In this instance, *students* turned in papers as electronic files with their partner’s comments attached.

- When pluralizing will alter the meaning, consider substituting a gender-neutral word for the gender-biased form. For example, in the following sentence, the gender of the frustrated student is irrelevant:

Original: As the students worked on their hypertext projects, one *girl*, frustrated by the lack of printed material, refused to continue.

Revised: As the students worked on their hypertext projects, one *pupil*, frustrated by the lack of printed material, refused to continue.

- Replace the words *he/his* and *he or she/his or her* within the text with *she or he/her or his*, unless the author uses alternating gendered pronouns (e.g., the first paragraph uses *she* and the

next paragraph uses *he*, or in one paragraph the author refers to the individual using *she* and *her* and the next paragraph, uses *he* and *his*).

Original: As the student presented *his* ideas, other students took notes for later commentary.

Revised: As the student presented *her or his* ideas, other students took notes for later commentary.

Better: As students presented *their* ideas, other students took notes for later commentary.

Original: In our program now, as a teacher plans *his or her* classroom activities, *he or she* must now consider the availability of internet access.

Revised: In our program now, as teacher plans *her or his* classroom activities, *she or he* must now consider the availability of internet access.

Better: In our program now, as teachers plan *their* classroom activities, *they* must now consider the availability of internet access.

## Misused and/or Confused Words

### Since, While, Because, Although, Though

*Since* and *while* are temporal in nature. However, they are frequently misused by authors in nontemporal relationships. Convert *since* to *because* unless it refers to time as in the following example:

Correct: *Since* 1986, interested students have had access to computer technology.

However, in the following example, *since* should be converted to *because*:

Original: *Since* students were familiar with the equipment, they could complete the test in 40 minutes.

Revision: *Because* students were familiar with the equipment, they could complete the test in 40 minutes.

Although the use of *while* in place of *although* is becoming more acceptable in popular prose, *Computers and Composition* prefers to reserve the term for its temporal sense. To use the term *while*, both events being “compared” in the sentence should be occurring at the same time. As in the following example:

Correct: *While* students talked to each other using INTERCHANGE, the teacher monitored the conversation.

But, in the following example, *while* should be converted to *although* or *though*.

Original: *While* students were familiar with the equipment, they could not complete the test in 40 minutes.

Revision: *Although* students were familiar with the equipment, they could not complete the test in 40 minutes.

Assistant Editors must also watch out for the substitution of *while* for *but* or *and*. As in the following example:

Original: *While* using computers became popular in some resource-rich universities in the early 1980s, poorer colleges delayed implementing their use for several years.

Revision 1: Using computers became popular in some resource-rich universities in the early 1980s, *but* poorer colleges delayed implementing their use for several years.

Revision 2: Using computers became popular in some resource-rich universities in the early 1980s, *and* poorer colleges delayed implementing their use for several years.

Revision 3: *Although* using computers became popular in some resource-rich universities in the early 1980s, poorer colleges delayed implementing their use for several years.

### Typing vs. Entering

*Typing* refers to the process of pressing a key to make a character appear on the screen. However, computer commands, when entered, do not always make a noticeable difference on the screen. Users *key* or *enter* commands rather than *type* them, for example.

Original: Students *entered* their essays in their favorite word processing package and then *typed* the appropriate commands in the “Mail Wizard” package to send the completed file to the teacher.

Revision: Students *typed* their essays in their favorite word processing package and then *keyed* the appropriate commands in the “Mail Wizard” package to send the completed file to the teacher.

### Universities with Locations in Their Names

A number of universities, particularly those in large state systems will indicate which campus by including the city in the university’s name, for example, The University of Illinois in Urbana-Champaign or The University of Texas in Austin. Authors often will give these university names as: The University of Illinois-Urbana-Champaign or The University of Texas-Austin. *Computers and Composition* replaces the first hyphen with an en dash so the text will read: The University of Illinois–Urbana-Champaign or The University of Texas–Austin.

As may be noted in the previous paragraph, a number of schools also use the word *The* as part of their official name. *Computers and Composition*’s practice is to include the *The* where appropriate

**Very**

Very has become so overused that it rarely conveys much emphasis. Delete it whenever possible, except in quotes or transcripts.

**Which vs. That**

Authors frequently substitute the word which for that and Assistant Editors should make sure the appropriate term is used. That is correct in restrictive clauses; which is correct in nonrestrictive clauses. When a comma can be inserted, use which. Note, however, that most cases will be restrictive. When context is insufficient to indicate the author's meaning, query the author.

Which: The paper, which the student submitted late, was plagiarized. [nonrestrictive clause. The fact that the paper was submitted late is additional but removable information.]

That: The paper that the student submitted late was plagiarized. [restrictive. The student submitted several papers but only the one submitted late was plagiarized.]

**Word-Processing Terms**

*Computers and Composition* makes a distinction between uses of electronic memory typewriters and general purpose computers that have word-processing software. When an author uses the term "word processor," Assistant Editors should query as to which of the following is meant and revise the text appropriately.

- word processor: a dedicated word-processing computer that is unable to run other programs
- word processing: the act of using a word-processing program or system
- word-processing program (or word-processing software or word-processing package): a program run through a general-purpose computer. Examples are Microsoft Word, Corel Wordperfect.

**Numbers, Numerals**

The major confusion we find in *Computers and Composition* articles focuses on whether to spell out or to use numerals. Generally, round numbers (i.e., about four hundred years ago) and isolated numbers below 10 are expressed as words. However, where several numbers appear in the same context (a sentence or paragraph, generally), the rules for the larger numbers governs that for the smaller numbers (i.e., 2 students of the 15 participating rather than two students of the 15 participating).

**Parallelism**

Parallel problems occur in three areas: lists, sentences, and in series. For example:

Original: Working within the space-station environment, Jones (1967) envisioned large-scale projects for different departments, including the design of Cartesian space and space craft that operated in that space; moving beyond Cartesian space to relative

Einsteinian space; planets with ecosystems and social systems for conceptual study in the physical and social sciences; and the development of economic simulations for business applications.

Revised: Working within the space-station environment, Jones (1967) envisioned large-scale projects for different departments, including designing Cartesian space and space craft that operated in that space; moving beyond Cartesian space to relative Einsteinian space; constructing planets with ecosystems and social systems for conceptual study in the physical and social sciences; and the development of economic simulations for business applications.

Original:

- **Focusing** on a particular issue by having students check their papers with only one checking option (or several options that look for the same essential issue), as described with “wordiness” above. Increase the number of issues checked as the semester progresses.
- **Ask** students to write “bad” sentences, either to successfully trigger the checker or fool it.
- **Contests can be held**, pitting human checkers against one another and against the computer. Have the computer and the students independently search for subject–verb agreement errors.

Revised:

- **Focus** on a particular issue by having students check their papers with only one checking option (or several options that look for the same essential issue), as described with “wordiness” above. Increase the number of issues checked as the semester progresses.
- **Ask** students to write “bad” sentences, either to successfully trigger the checker or fool it.
- **Hold** contests, pitting human checkers against one another and against the computer. Have the computer and the students independently search for subject–verb agreement errors.

## Possessives

Often, editors will receive manuscripts where they find the writing can be tightened by the use of possessives rather than the longer phrase (such as the textbook of Johnson and Smith).

*Computers and Composition* follows the modern tendency to dispense with the *of* when an adjective can be created to modify a noun (e.g., *computer use* rather than *use of computers*). Additionally, editors should use the possessive when to do so will eliminate piling up of prepositional phrases.<sup>4</sup>

*Computers and Composition* also adheres to the practice of dropping the second *S* on singular possessives when its addition creates a sibilant *ess* sound, for example, *Barnes’s* will appear as *Barnes’*.

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<sup>4</sup> The record in a *Computers and Composition* article is nine prepositional phrases in a row. Through careful editing that involved creative “active” verb phrases and possessives, the piling up was reduced significantly.

## Pronouns, Vague Reference

Often, as authors write, they're so close to their meaning that they miss when what a pronoun refers to is unclear to a first-time reader. Frequently, *they*, *it*, *these*, and *this* cause problems. Additionally, Assistant Editors should expect to find doubtful references, double references, missing references, and relative pronoun references where the antecedents are unclear and need clarifying. Assistant Editors should be particularly sensitive to correcting such reference problems. For example,

Original: A number of students were unable to use the software on their own machine when it was loaded from the CD-ROM. [Does *it* refer to the software or to the machine?]

Revision: A number of students were unable to use the software on their own machine when the software was loaded from the CD-ROM.

Original: . . . in many such countries a few do . . .

Revision: . . . in many such countries a few teachers do . . .

## Punctuation

### Commas, Semi-Colons, and Colons

Assistant Editors should consult the appropriate pages in the APA Manual for comma usage. Understand also that *Computers and Composition's* practice is to be more formal in comma usage than some authors may be. Thus, we use commas in series, preceding coordinating conjunctions in compound sentences, around interjections within sentences, and following introductory phrases and/or clauses (regardless of whether they are one word or ten words long). A good rule is to insert the comma any time there's the possibility of two readings by a quickly skimming reader. Questions on comma use not easily clarified by Assistant Editors should be brought to the Associate Editor's attention.

Assistant Editors should be familiar with the use of the semi-colon, especially with use in series. Colons are not often a problem but some authors may tend to over use them or use them when they are unnecessary, particularly with lists.

### Hyphens and Dashes

In printing, three symbols are frequently used and often confused: the hyphen, the en dash, and the em dash. Each performs a specific function and editors should know the appropriate use of each.

#### Hyphens (-)

Hyphens have a number of uses, but only three are of serious concern to editors of *Computers and Composition*: use to show division of a word at the end of a line, use to set off a prefix, and use to make compound adjectives and nouns.

Because we prepare a manuscript copy of articles for the publisher, we do not use hyphenation at the end of lines (editors should make certain that the automatic hyphenation feature of a word-processing package is off). Following the APA conventions, we use hyphens only in specific instances with prefixes. Consult the APA Manual under prefixes for lists of prefixes followed by a hyphen and those not. For example: **non-negotiable**, **self-assessment**, **post-1970**, but not with antisocial, postmodern, reevaluate.

Using hyphens in compound adjectives and noun phrases is a consistent editing feature. Failure to hyphenate properly can change the meaning of a sentence. For example, **role-playing technique**, **high-anxiety group**, **two-way analysis**, but not with widely used text (never with words ending in -ly).

Em dashes—

The em dash has become popular as a substitute for the colon and as a stylistic tool. Unfortunately, some authors overuse and misuse the em dash so it loses its effect. *Computers and Composition* uses the em dash to mark suspension of the sense, a faltering in speech, a sudden change in the construction, or an unexpected turn of thought. For example:

My study—indeed, the class itself—was predicated on the idea that the students and I were mutually engaged in attempting to determine how they are affected by cultural assumptions and expectations about digital technology, and how these influences in turn affect the development of critical literacy, specifically critical computer literacy, in the first-year composition classroom.

Kantrowitz's (1994) article encapsulates several essentializing cultural narratives about gender and technology—including narratives of women as caring, nurturing beings interested in love, animals, and interpersonal relationships; of men as aggressive, macho conquerors of the universe; and of computer culture as imbued with masculine values of sterility, logic, and impersonality.

Some authors use two hyphens to represent the em dash rather than the em dash (typewriters didn't come with an em dash key). These double-hyphens must be converted to the em dash.

En dashes –

The en dash (shorter than an em dash yet longer than a hyphen) indicates *to* between figures or words that are *not* preceded by the word *from*. For example, *the years 1970–1973*; *pages 15–72*; *the PC–Macintosh rivalry*. Authors often use a hyphen to represent the en dash rather than the en dash (typewriters didn't come with an en dash key). These double-hyphens must be converted to the em dash.

## Slashes

It has become a practice for some authors to use the slash liberally in their writing, even when to do so serves no function (e.g., and/or, Monday/Tuesday, teacher/student, etc.). Replace slash phrasing with the appropriate word (often *and* or *or*). For example, Monday and Tuesday, teacher or student. It may be necessary to query the author for the correct interpretation.

## Splitting Infinitives and Compound Verbs

*Computers and Composition* splits infinitives only when to not do so creates awkwardly worded text or disrupted meaning. We don't split compound verbs, for example:

Original: The administrators have, however, yielded. . . .  
Revision: The administrators, however, have yielded. . . .

## Quotation Marks

*Computers and Composition* uses the "smart" quotation mark format rather than the "straight" quotation mark. Often, because authors submit manuscripts as Rich-Text Format documents, quotation marks are converted to straight quotes. Assistant Editors should mark these as they copy edit manuscripts.

## Spaces

One space should appear at the end of a sentence and after a colon. Computer typesetting automatically adjusts the kerning and leading of characters and sentences.

## Terminology Preferences

### Below and Above

Replace the terms *below* and *above* with *before* and *after* or some other word whose meaning will not be compromised by the typesetter. (We cannot tell whether a table, for example, will actually appear "below" the first reference. It may appear on a facing page.) See the Global Changes chart for suggestions.

### *Computers and Composition*

The official name of the journal is *Computers and Composition: An International Journal for Teachers of Writing*, not *C and C* or *C & C*. Always use the abbreviation *Computers and Composition* in official correspondence, electronic mail, or when it appears in the journal.

### IBM, IBM/Compatible, and Macintosh

*Computers and Composition* makes a distinction between IBM computers (i.e., computers built by IBM Corporation), and computers that mimic IBM machines but are produced by other companies (often referred to as *clones*). When authors refer to an IBM, Assistant Editors should query the author as to which machine they are referring to. If the machines are actually IBM-manufactured, use *IBM*. If they are clones, use *IBM-compatible*. Macintosh machines are always referred to as *Macintosh* rather than *Mac* or *MAC* or *Apple*.

## Underlining

*Computers and Composition* rarely uses underlining. Our preference is to replace underlining with italics as underlining signifies italics in the printing world.

## Wordiness

As a scholarly journal, *Computers and Composition* provides well-written articles. One task that Assistant Editors must undertake is to eliminate wordiness (also referred to as *redundancy*, *pleonasm*, *verbosity*, and *circumlocution*) without changing the author's meaning and while maintaining the author's style as much as possible. In essence, Assistant Editors are expected to bring both clarity and concision to the texts they edit. Note, however, that this doesn't mean intensive rewriting of the text. It suggests eliminating an adjective or adverb when its meaning is already incorporated in the noun it modifies (e.g., past memories, completely finish, his own personal machine), eliminating paired words when one would suffice (e.g., hopes and desires), redundant categories (e.g., period of time), meaningless modifiers (e.g., for all intents and purposes, in kind, really), pompous diction that uses multiple-syllable words where shorter, clearer ones will do or relies on obscure or overly formal words.

Additionally, Assistant Editors need to look for instances where authors, without realizing it, may be belaboring the point (e.g., two sentences may make the same point) or have used a phrase where a single word would do quite adequately. Assistant Editors are encouraged to read and use the advice given in Joseph Williams' *Style: Toward Clarity and Grace*, particularly pp. 1–43 and pp. 115–127 (a shorter version is entitled *Style: Ten Easy Lessons in Grace and Clarity*). Additionally, a brief discussion of some elements of wordiness can be found in *Words Into Type*, pp. 407–415, which also provides lists of particularly troublesome phrases editors should be alert for.

## GLOSSARY

To assist in determining house conventions in various word usage, we have created the following glossary. The glossary contains standard usage, terminology, and entities peculiar to either composition as a discipline or to computer technology. In addition, we provide two formatting features: a) acronyms that appear in all caps (all acronyms should be spelled out in first use, abbreviated thereafter), and b) software titles that frequently appear in *Computers and Composition* and have attempted to indicate which words in the title appear in small caps. These latter elements are indicated either by (fc—full caps) or (sc—small caps) following the word.

## A B

a lot	not <i>alot</i>
<i>a priori</i>	italicize
ACCESS (sc)	<b>A Comprehensive Composing Educational Software System</b> ; writing process software
Adobe PAGEMAKER (sc)	desktop-publishing software
aloud	not <i>out loud</i>
alphanumeric	systemware
AppleShare	systemware
AppleTalk	
backward	not <i>backwards</i>

## C D

CAI (fc)	computer-aided instruction; spell out in first reference, then abbreviate in subsequent references
CD ROM (fc)	
CGI (fc)	<b>Common Gateway Interface</b> ; usually seen as CGI scripting; embedded in Web pages for dynamic execution of information
center on	not <i>center around</i>
cite	as in citation; not site, as in location or place
clip art software	not clipart
CMC (fc)	computer-mediated communication; spell out in first reference, the abbreviate in subsequent references
compare to	use when comparing two nonsimilar objects/ideas
compare with	use when comparing two similar objects/ideas such as two variables
compose	the parts <i>compose</i> the whole; the whole <i>comprises</i> the parts
comprise	use when referring to the whole <i>comprises</i> the parts (see <i>compose</i> )

computer-aided instruction	abbreviate to CAI in second and subsequent references
computer-mediation communication	abbreviate to CMC in second and subsequent references
cyberspace	no caps
due to the fact that	can usually be replaced with <i>because</i>

## E F G

electronic mail	abbreviate to email; takes preposition <i>through</i>
email	electronic mail
English as a Second Language	abbreviate to ESL after first reference
ESL (fc)	spell out as <b>English as a Second Language</b> on first reference
Ethernet	
file naming	
file server	
first-year composition	not 1 <sup>st</sup> year composition nor freshman composition
floppy disk	standard 3.5" disk
forward	not forwards
foreword	not forward or forwards
freeware	software available at no cost (see <i>shareware</i> )
FTP (fc)	<b>File Transfer Protocol</b> ; a type of software used to transfer files (e.g., <b>FETCH</b> , <b>WS_FTP</b> ); spell out on first reference
get	replace with <i>receive</i> or other less colloquial term
GIF (fc)	<b>Graphics Interchange Format</b> ; file type, one of two graphical file formats Web browsers support
Gopher	text-only, pre-Web protocol for browsing the Internet

## H I J K

hard copy	not <i>hardcopy</i>
hardware	equipment such as printers, CPUs, terminals, motherboards, modems, etc.
hot key	a key programmed to perform a special function
HTML	<b>Hypertext Markup Language</b> ; the language in which Web pages are written; spell out on first reference
hypermedia	

hypertext	
in order to	use <i>to</i> whenever possible
in-class	hyphenate when functioning as adjective
in-process	hyphenate when functioning as adjective
Internet	capitalize
Internet Protocol Address	abbreviate to IP address after first reference
IT (fc)	Instructional Technology; spell out on first reference
JPEG (fc)	<b>J</b> oint <b>P</b> hotographic <b>E</b> xperts <b>G</b> roup; file format, one of two image file formats Web browsers support (see <i>GIF</i> )

## L M

LAN (fc)	<b>l</b> ocal <b>a</b> rea <b>n</b> etwork; spell out on first reference
LISTSERV (sc)	email discussion list management software
Listserv	use when referring to a specific email discussion list; e.g., the Listserv for the computers and writing community is <acw-l>
log in (verb)	use two words when referring to the action of logging in
login (noun)	use one word
Mac	convert to <i>Macintosh</i>
Master's degree; Master's program	uppercase <i>M</i> , apostrophe
MB (fc); 1 MB; 4 MB	megabyte; use space rather than hyphen
meta-	hyphenate words containing this prefix (e.g., meta-analysis, meta-discourse)
Microsoft EXCEL (sc)	spreadsheet software
Microsoft WINDOWS Microsoft WINDOWS 95	operating system software
Microsoft WORD	word-processing software
MLA	<b>M</b> odern <b>L</b> anguage <b>A</b> ssociation; spell out on first reference, then abbreviate; always spell out in references section
multimedia	
my class; my students	change to <i>the class</i> or <i>the students</i>
my own	redundant; delete <i>own</i>

**N O P Q R**

National Council of Teachers of English	abbreviate to NCTE in second and subsequent references; always spell out in references section
netiquette	online etiquette
non-networked	hyphenate
non-nxxxxx	hyphenate
on-going	hyphenate
online	do not hyphenate
online writing lab	abbreviate to OWL in second and subsequent references; capitalize only if referring to specific OWL (e.g., the Purdue University Online Writing Lab)
onscreen	do not hyphenate
PDF (fc)	<b>p</b> ortable <b>d</b> ocument <b>f</b> ormat; file format (must have Adobe READER to view)
peer-reviewed	hyphenate only when functioning as an adjective
per se	do not italicize
PICT (fc)	graphic file format
postscript	
print out (verb)	two words
printout (noun)	one word
proved	not <i>proven</i>
pull-down menu	
realtime	not hyphenated
RTF (fc)	<b>r</b> ich- <b>t</b> ext <b>f</b> ormat; file format

**S T U V**

shareware	software available for free (see also <i>freeware</i> )
soft copy	two words
spell checker	
spell-checking	hyphenate when adjective or verb
spreadsheet	
style checker	
style-checking	hyphenate when adjective or verb
subjects	replace with <i>participants</i>

sysop	systems operator
TELNET (sc)	software used to initiate a text-only Internet interface
TESOL (fc)	teaching English as a second language; spell out first reference
TIFF (fc)	graphic file format
<i>topoi</i>	italicize
toward	not <i>towards</i> (British English)
UNIX (fc)	operating system
upgrade	
use	not <i>utilize</i>
various	can usually be deleted
very	can usually be deleted

## W X Y Z

WAC (fc)	<b>w</b> riting <b>a</b> cross the <b>c</b> urriculum; spell out on first reference
WAN (fc)	<b>w</b> ide- <b>a</b> rea <b>n</b> etwork; spell out on first reference
whether	avoid <i>whether or not</i> constructions
word processor	use only to refer to a dedicated electronic memory typewriter (see <i>word-processing software</i> )
word-processing package; word-processing program; word-processing software	use when referring to a general purpose computer that has word-processing package/program/software installed
workstation	a terminal—with CPU, monitor, keyboard, mouse
World Wide Web	abbreviate to Web on second and subsequent references
writing center	lower case unless part of a specific title (e.g., the Michigan Technological University Writing Center)
WYSIWYG	what you see is what you get; abbreviate unless context calls for definition of term
Zip disk	disk that stores up to 100 MB of information

## APPENDIX A

## Example Production Schedule

## ISSUE 18.1, March 2001 (visual rep)

Paper # and Author(s)	ms in?	To assistant editor	Copy edited	Electronic changes made/in C&C format	Query letter written?	To Cindy for checking	Query letter sent	Query response changes made	Final copy sent to publisher
	Sept 1		Oct 20	Nov 1	Nov 1	Nov 1	Nov 10	Nov 20	Dec 1

To be distributed February 28

## ISSUE 18.2, June 2001 (regular)

Paper # and Author(s)	ms in?	To assistant editor	Copy edited	Electronic changes made/in C&C format	Query letter written?	To Cindy for checking	Query letter sent	Query response changes made	Final copy sent to Ablex
	Jan 1		Jan 20	Feb 1	Feb 1	Feb 1	Feb 10	Feb 20	Mar 1

To be distributed May 25

## Example Publication Schedule 1999–2002

Publ Date	Title	Vol/#	mss due at Tech	mss to publisher	Guest Editor(s)	E-mail
Apr 99	gender	16.1	Sept 1, 1998	Dec 20, 1998	Lisa Gerrard	Gerrard@ucla.edu
Aug 99	regular issue	16.2	Jan 15, 1999	Apr 15, 1999		
Dec 99	programming & the comp classroom	16.3	Apr 1, 1999	Aug 10, 1999	Ron Fortune James Kalmbach Joel Haefner	rfortune@ilstu.edu Kalmbach@ilstu.edu jehaefne@rs6000.cmp.ilstu.edu
Apr 00	tenure 2000	17.1	Sept 1, 1999	Dec 20, 1999	Keith Dorwick	kdorwick@uic.edu
Aug 00	regular issue	17.2	Jan 15, 2000	Apr 15, 2000		
Dec 00	regular issue	17.3	Apr 1, 2000	Aug 10, 2000		
Mar 01	visual rhetoric	18.1	Sept 1, 2000	Dec 1, 2000	Carolyn Handa	cphanda@calweb.com
June 01	regular issue	18.2	Jan 1, 2001	Mar 1, 2001		
Sept 01	distance education	18.3	Apr 1, 2001	June 1, 2001	Patricia Webb & Willi Savenye	Patricia.Webb@asu.edu
Dec 01	regular issue	18.4	July 1, 2001	Sept 4, 2001		
Mar 02	regular issue	19.1	Sept 1, 2001	Dec 1, 2001		
June 02	regular issue	19.2	Jan 1, 2002	Mar 1, 2002		
Sept 02	web and power	19.3	Apr 1, 2002	June 1, 2002	Sibylle Gruber	Sibylle.Gruber@nau.edu
Dec 02	regular issue	19.4	July 1, 2002	Sept 4, 2002		

## APPENDIX B

## Global Changes Chart

Every editor can save time by making global changes of some consistent *Computers and Composition* style preferences and frequent errors in manuscripts we receive. For example, authors frequently misuse *which* when *that* is the correct form.

Look For	Change To	Resource to Consult
-- (two hyphens used to create an m-dash)	— [press: shift+option+hyphen]	see <i>em dash</i> , this handbook.
- [hyphen used where an en dash should appear]	– [Press: option + hyphen]	see <i>en dash</i> , this handbook
. ^^ at sentence or paragraph end	. ^	see <i>periods</i> , this handbook
... [Macintosh ellipses]	.^.^.^	see <i>ellipses</i> , this handbook
above [particularly when referring to a previous figure or table]	<i>before</i> or <i>previously described</i>	
And^ [beginning sentence]	And, ^	comma provides pause for effect
^and^ (in parenthetical references of multiple authors)	^&^	APA Manual
below [particularly when referring to a figure or table]	<i>after</i> or <i>in the following [figure/table]</i> or <i>later</i>	
But^ [beginning sentence]	But, ^	comma provides pause for effect
centered around	centered on	see <i>Words Into Type</i>
compare between	compare with (or to)	see <i>Words Into Type</i>
For^ [beginning sentence]	For, ^	comma provides pause for effect
^hence^ Hence^	, hence, Hence,	when used as interjection
in order to	to	wordy
kind of	delete	wordy
many of the	many	wordy
my own	my	redundant
non-, meta-, multi-, pre-,	delete hyphen when not necessary	see <i>Glossary</i> and <i>APA</i> , p. 74-75 for words requiring and not needing hyphens
of	delete if possible	wordy
on-line	online	
Or^ [beginning sentence]	Or, ^	comma provides pause for effect
out loud	aloud	often misused when referring to silence or sound
percent	%	Note: use of <i>percentage</i>
since	because	see <i>terminology preferences</i> , this manual

So^ [beginning sentence] that is/are/was/were	So, ^ delete, esp. in nonrestrictive clauses	comma provides pause for effect wordy
Then^ [beginning sentence] ^thereby^	Then, ^ , thereby,	comma provides pause for effect when used as interjection
^therefore^	, therefore,	when used as interjection
thus	, thus,	when used as interjection
Thus^ [beginning sentence] ^very^	Thus, eliminate when possible as it generally provides no additional emphasis	comma provides pause for effect see <i>terminology preferences</i> , this manual
which	<i>that</i>	see <i>terminology preferences</i> , this manual
while	Although or though	see <i>terminology preferences</i> , this manual
who is/ are/was/were	delete, esp. in nonrestrictive clauses	wordy
Yet^ [beginning sentence]	Yet, ^	comma provides pause for effect